

September 26, 1963

Mr. James Foster, Dir.
Honolulu Academy of Art
Honolulu, Hawaii

Dear Mr. Foster:

We are forwarding to you three paintings by Tseng Yu-Ho
which were sent to the gallery from the exhibition in
Stockholm. These paintings were held up for several weeks
by Railway Express International and have just been re-
ceived by the gallery.

The two paintings owned by the Honolulu Academy, At the
Sound of Moist, and Morning Worship will be included with
a painting, A Campus, owned by Mrs. Robert Griffing.

Will you please sign and return the enclosed receipt as
soon as the shipment arrives

Sincerely yours,

Alice Nash

C
O
P
Y

2 Helen Joy Weinberg

1611 Touhy Avenue Chicago 26 Illinois Rogers Park 4-6407

- 3 -

also does stone and terra
cotta sculpture of a more
imaginative nature. (Fuebarson
and Bert Anapol have both
exhibited widely and are
very creative painters.
Fue's work is unique in
Chicago. I don't know of
anyone who does the type of
sculptural relief as she
shows and which she
executes with force and
brilliance. Bert's work is
very lyric, with fine compos-
ition and luminous color.
(I'm enclosing caricatures
of our show from the Sun-
Times.)

Prior to this exhibition I
had a show of monotypes
in August at the Chicago

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 28, 1963

Mr. Gordon M. Smith, Director
Albright-Knox Art Gallery
Buffalo 22, New York

Dear Mr. Smith:

I have just noticed your S.O.S. in Arts Magazine.
While none of the Gallery artists spent their hon-
eymoon in Niagara Falls, I recall having several
examples with this theme in our American Folk Art
section. Before I start digging through our records
I want to make sure that you are including the 19th
century in your exhibition. Won't you let me know?

I hope that you will be in New York during our 38th
Anniversary Exhibition. It is always so nice to see
you.

Sincerely yours,

EGH/tm

September 23, 1963

Miss Helen Heninger
Director, Gump's Gallery
250 Post Street
San Francisco 8, California

Dear Helen:

Finally Ronald Menish appeared in the Gallery and I
had a short but very delightful visit with him. I was
eager to show him my Oriental art, but as you know my
apartment looks like Tobacco Road and, as a matter of
fact, I had just tucked away most of my sculpture in
preparation for a big repainting job upstairs. The
Gallery, of course, had precedence.

No doubt the Dove shipment will reach us sometime
next week. If you have not already done so, would
you please send me a report of sales so we may com-
plete our inventory.

Do come to New York soon. I'm dying to go on a real
bat and need a gay companion like you.

With affectionate regards,

EGH/tm

GUMP'S

Agencies In:

AGRA
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MUNICH
PAPEETE
PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

[Encl. Budworth 9-19-63]

COPY

September 18, 1963

W. S. Budworth and Son
424 West 52nd Street
New York City, New York

Gentlemen:

This week via deferred air freight we are forwarding to you three crates of paintings by Arthur Dove. These are to be unpacked and returned to The Downtown Gallery, 32 East 51st Street. Please bill us for the necessary charges.

Thank you for your fine cooperation with the exhibitions shipped to us from New York this year.

Sincerely,

Helen Honinger
Director
Gump's Gallery

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct and may be published 50 years after the date of sale.

PRATT CLINIC - NEW ENGLAND CENTER HOSPITAL

A UNIT OF THE TUFTS-NEW ENGLAND MEDICAL CENTER

171 HARRISON AVENUE - BOSTON 11, MASSACHUSETTS

HEMATOLOGY - Blood Research Laboratory

William Dameshek, M.D., Director
Mario Baldini, M.D.
W. J. Milos, M.D.
R. S. Schwartz, M.D.

September 19, 1963

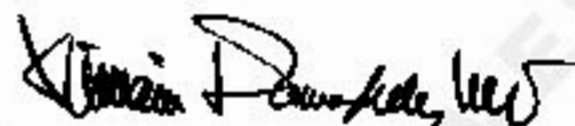
Mrs. Halpern
Downtown Gallery
51st Street
New York, New York

Dear Mrs. Halpern:

(Sorry I've forgotten your first name; shame on me!)

I have not been to your gallery for sometime which is, of course, a loss to me, but I will try to do so in the not too far distant future. I thought, at this time, since I have not had the opportunity of picking up something suitable from you, that it might be best to have you return the \$200.00 credit of sometime ago. I would appreciate this, but please realize that I will still plan to get something good from you at some future time, especially since my taste for the better things is constantly being sharpened.

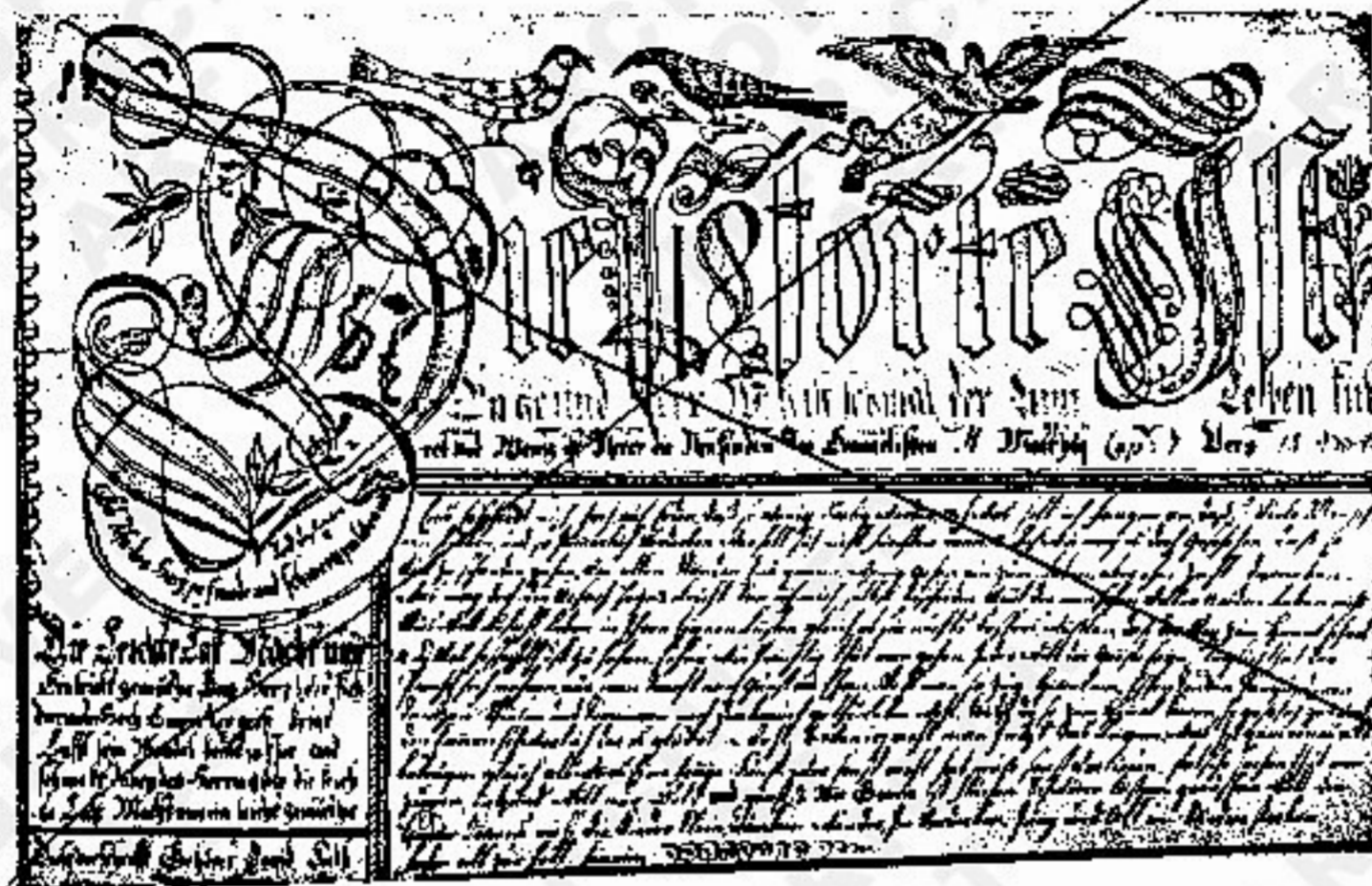
Sincerely yours,



William Dameshek, M.D.

WD/ak

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Above: Decorative calligraphy, incorporating the passage, "Straight is the gate and narrow is the way which leadeth unto life, and few those be that find it." (Brooklyn Museum)



Right: Unusual Valentine design in water color. (Downtown Gallery)

September 25, 1963

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

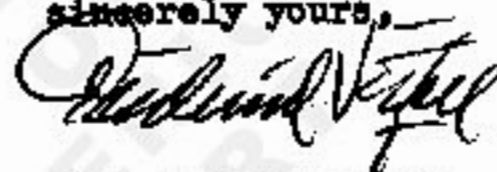
Dear Mrs. Halpert:

You may remember that I had mentioned, in passing, the Museum's need for 20th century American paintings for its permanent collection and my hope to see you about this problem.

We may be given \$4,000 by the Junior League of Atlanta for an acquisition, and I am writing you to ask whether you could make some good suggestions. I am thinking of John Marin first of all since there is no work by him in this area as far as I know. If this materializes, we can probably act quickly on it and if you feel that you could help us, I would very much appreciate hearing from you. I am steeped in work here but I believe that I could pay you a visit during the second half of October if you feel that you have something you would like to show me, and, of course, if I know that we will have this money.

Looking forward to your reply,

Sincerely yours,



Head of the Museum

GV:mc

Gudmund Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N.E. • Atlanta 9, Georgia

F
✓
September 14, 1963

Mrs. Raymond H. Goodrich
River Bend
Navasota, Texas

Dear Mrs. Goodrich:

In going through my summer correspondence, I found a carbon of my letter to you in connection with the Kuniyoshi ink paintings.

In the event that you would like to see more photographs of Kuniyoshi's work, please advise me accordingly, and would you be good enough to return the print I sent to you. Postage is enclosed.

May I hear from you? I look forward to the pleasure of seeing you now that the Gallery has reopened for the new season.

Sincerely yours,

EGH/tm

September 28, 1963

Mr. Lewis P. Cabot
308 Commonwealth Avenue
Boston 15, Massachusetts

Dear Mr. Cabot:

In checking over the status of the watercolor by my father, John Marin known as 11 O'CLOCK OCTOBER I find that the painting belongs to my wife, Mrs. Marin. She is very sentimental regarding this picture. Mrs. Marin even regrets our loaning the painting for the tour of the embassies. I thank you for your interest in this matter. When it is convenient for you to come to New York, I will be happy to show you some other John Marin paintings.

Sincerely yours,

John Marin, Jr.

JM/tm

Heineman and Company

TEXTILE BROKERS

1430 BROADWAY
NEW YORK 19, N.Y.
LONGACRE 3-4500

September 25, 1963

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

Ruth and I leave tomorrow night for a house party weekend in Canada and are due back sometime on Monday, September 30th.

Since we are leaving our children behind, I am sure Ruth will want to go directly home. Although doubtful, if we get in early enough, I shall try to be with you a few minutes.

If I don't see you then, I look forward to seeing you shortly.

Kindest regards.

Sincerely yours

Edith
Bernard Heineman, Jr.

Thanks for the note

BHjr:msh

ROGERS & COWAN, INC.

PUBLIC RELATIONS

September 20, 1963

598 MADISON AVENUE
NEW YORK 22, N. Y.
PLAZA 9-6272

Dear Edith:

On Monday, please give Mr. Nesterman art work by the following performers for delivery to Budworth: (Where noted, you should have packing. Please send this, too).

Steve Allen, Henry Fonda, Colleen Grey (packing), Ruta Lee (packing), Reginald Gardiner (packing), Clifton Webb (packing), Stella Stevens (packing), Edward G. Robinson (packing) and Jack Lord (packing). Also two Mia Farrow paintings (packing) and the Richard Whorf painting (packing).

I'd be grateful if you would give the following art work to messengers from my office:

Carol Channing, Anita Colby, Paul Ford, Mary Martin, Ed McMahon, Susan Strasberg, Orson Bean, Abe Burrows, Hugh Downs, Jean Fontaine and Kyle Rote. Also Jack Carter.

Finally, the following art will be called for on Monday by various people from Goodson-Todman:

Mary Ballard, Carol Burnett, Arlene Francis, Hermione Gingold, Mark Goodson, Bill Todman, Dorothy Kilgallen, Darward Kirby, George Maharis, Henry Morgan, Chester Morris, Bess Myerson, Jack Paar, Artie Shaw.

Many thanks. If there are any questions give me a ring.

Sincerely,



Jim Sirman

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HUGH C. WALLACE
BOX 390
WILMINGTON, DELAWARE

September 26th
1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Many thanks for your invitation for the thirtieth. Unfortunately, my schedule will not allow me to attend the reception, but I hope to see the show and you in the near future.

Sincerely yours,



Hugh C. Wallace

HCW:w

cian and his ability as a creative artist only by industrious application to the fundamentals of drawing and design in his student days."

Clyde H. Burroughs, 1927

He is represented in about thirty museums, including the Metropolitan, the Whitney, Detroit, Chicago, Philadelphia, Newark, Brandeis University, etc. The Archives of American Art in Detroit I'm sure will have complete data.

Sincerely yours,

EGH/tm

September 11, 1963

Mr. John J. Simon
Editor, Meridian Books
The World Publishing Company
119 West 57th Street
New York 19, New York

Dear Mr. Simon:

As I advised you in my previous correspondence, the Gallery
was closed during the months of July and August and I was
traveling coast to coast as part of my so-called vacation.
Now I'm back on the job and am referring to the accumulation
of correspondence.

Coincidentally, Mr. Paul Bennett dropped in today and I
finally met the source for our correspondence. He very
pleasantly remarked about my talk at the Illustrators'
Club and the fact that he was responsible for our meeting
via post and also urged me to carry on with the book idea.
Thus, if you'd like to send someone in to discuss the
matter further, I'd be very glad to show him my loose leaf
book containing many of the previous talks as well as a
few articles, etc. I plan to be here for the rest of the
season, with occasional trips for further lectures, etc.

Sincerely yours,

EGH/tm

**Albright-Knox Art Gallery
Buffalo 22, New York
Members' Gallery**

September 20, 1963

Downtown Gallery
32 East 51st Street
New York, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

We are in the process of assembling a large Members' Gallery Collection to be shown October 23rd in the North Gallery of the Albright-Knox Art Gallery. This Show will be opened in conjunction with the Second Regional Conference of the Volunteer Councils of the Museums of Northern New York and adjacent Canada being held here at that time. We hope we may count on your continued help and cooperation in assembling and inspiring the Collection for this Show. As before, we plan to keep these Works for one year to be exhibited at the Show and available for rent and purchase to our collectors during the season. We are sure that you will welcome this opportunity to have your artists represented in our Exhibition.

Mrs. Seymour H. Knox III and I will be in New York on Monday, September 30th, and would like to stop in and select graphic works at the Downtown Gallery that afternoon. Unless I hear from you during the week at the Members' Gallery, I will assume that this will be convenient for you.

Thank you for your continued cooperation.

Sincerely yours,



Mrs. Hazard K. Campbell

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Appraisal

September 16, 1963

Mr. David M. Cooper
81 Park Place
Hampton, Virginia

Dear Mr. Cooper:

I'm very pleased to supply the information you requested.

The minimum figure for insurance of the painting listed below is \$4500.00:

Abraham Rattner GOTHIC ENFLAMED, 1943 oil

Sincerely yours,

RQH/tm

rior to publishing information regarding sales transactions, galleries are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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Howard W. Lipman

Mrs. Albert A. List

Mrs. Alfred L. Loomis

Mrs. G. Macculloch Miller

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Duncan Phillips

David A. Prager

Nelson A. Rockefeller

Herbert M. Rothschild

Robert W. Sarnoff

David M. Solinger

Mrs. Otto L. Spaeth

Edward Durrell Stone

Alan H. Temple

Hudson D. Walker

John Hay Whitney

Miss Gertrude Thilly
Executive Secretary

FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N. Y. • Telephone: PLaza 7-2277

September 25, 1963

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Every year the Friends of the Whitney Museum hold an exhibition, selected by the Friends Exhibition Committee. The seventh in this series will be shown at the Whitney Museum from May 5 through June 7, 1964. This year the Museum will make all three floors available for the show.

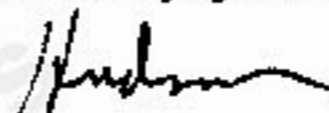
The committee is planning an exhibition consisting of works acquired by members of the Friends for their personal collections over the past five years. The field covered will be American art of the 20th century, including paintings, sculpture, watercolors and drawings, but not prints.

Since the Friends now include many of the leading collectors of American art, we believe that this exhibition of their personal acquisitions should be an outstanding event in the current art season.

To assist the Exhibition Committee in selecting the show, we are writing all members of the Friends for information about works which they feel would be appropriate. We would appreciate it very much if you would be kind enough to give us, on the enclosed form, information about such works acquired by you since January 1, 1959. In order to simplify the Committee's work, we are asking each member to list no more than ten works.

With appreciation of your cooperation,

Sincerely yours,



Hudson D. Walker
Chairman, Exhibition Committee

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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AIR MAIL



THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Attention Mrs. Nathaly C. Baum

The Marlin Firearms Co.

MANUFACTURERS OF RIFLES AND SHOTGUNS

ESTABLISHED 1870

NEW HAVEN 2, CONNECTICUT

September 27, 1963

Address Reply
ATTENTION INDUSTRIAL DIVISION

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

I will be in New York on Monday, September 30,
and would like to take advantage of your invitation to your
preview reception.

Many thanks.

Cordially,


Stephen J. Schramm

SJS:bas

To publishing information regarding sales transactions,
another are responsible for obtaining written permission
both artist and purchaser involved. If it cannot be
linked after a reasonable search whether an artist or
user is living, it can be assumed that this information
be published 50 years after the date of sale.

September 21, 1963

Mrs. Robert Foulston
Chairman, Sales-Rental Gallery
Wichita Art Museum
619 Stackman Drive
Wichita 3, Kansas

Dear Mrs. Foulston:

Please forgive me for not having communicated with you earlier. I did send a card from Connecticut but have been swamped with a tremendous accumulation of work and correspondence, dating from the end of June when we closed for the summer. Also, since I did not return to the Gallery until the reopening date of September 5th and realized that we had long passed your deadline, I let the matter ride. However, if you still want several Ben Shahn self-portraits (He does not work in the lithography medium.) I will be glad to send several to you at the specified time.

Of course it would be far more satisfactory if someone on your staff could make her own selection on the next visit to New York. Please let me know your wishes in the matter

Sincerely yours,

EGH/tm

ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

September 23, 1963

Dear Edith:

Please don't forget our opening October 4, and dinner following. Tell me if you are definitely coming, and whom you would like to dine with that evening -- the Stones, William Lane? I'll get busy on the telephone as soon as I hear from you.

Best wishes,

Sincerely,



Mrs. Edith Halpert
The Downtown Gallery
32 East Fifty-first Street
New York, New York

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September 11, 1963

Mr. Harris Prior
Director, Art Gallery
University of Rochester
Rochester, New York

Dear Harris:

This has been a mad, mad period in my life and I'm way behind schedule in every department, including plans for the E. E. Cummings exhibition.

Because I find it impossible to make Rochester in time, I wondered whether you would do me a great, great favor. Could and would you send a photograph of the "one good" painting the University owns? Also, is there any way of obtaining photographs of the paintings owned by Mrs. James Sibley Watson Jr.? I have to get started with the list immediately as the magazines are screaming for material and we do want to give this show the works, publicity-wise.

Best to you both. Hope you had a wonderful vacation and will be coming to New York shortly.

As ever,

EGH/tm

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CHARLES P. PENNEY, JR.
OLCOTT, NEW YORK

September 28, 1963

Dear Mrs. Halpert,

Thank you for your invitation
for The Preview Reception on
September 30th. I regret I
cannot be there but do look
forward to visiting your
gallery in November.

Kindest regards,

Charles P. Penney, Jr.

commitment of preservation.

England has its Victoria and Albert Museum, France its Musee des Arts Decoratifs. In The Cooper Union Museum, the United States has its own unique repository of the decorative arts and design, unmatched anywhere in the Western Hemisphere.

Now is the time for all who care about saving this small yet great museum, for New York and the nation, to give the Museum and the Committee their support.

COMMITTEE TO SAVE THE
COOPER UNION MUSEUM
Suite 416
509 Madison Avenue
New York, New York

Henry F. du Pont, Chairman
Mrs. Howard J. Sachs, Vice Chairman
Harvey Smith, Treasurer
Margaret D. Nelson, Secretary
Albert I. Edelman, Counsel

September 14, 1963

Miss Bertha von Moschzisker
The Print Club
1614 Latimer Street
Philadelphia 3, Pennsylvania

Dear Miss von Moschzisker:

Thank you for your letter.

Just as soon as we check our inventory after our two month vacation, I will communicate with you about further consignments.

Sincerely yours,

EGH/tm

September 21, 1963

Dr. Abram Kanof
80 Linden Boulevard
Brooklyn 26, New York

Dear Abram:

Your letter arrived while I was in Detroit - explaining the delay in my reply.

Unfortunately, I have rather insufficient knowledge about the American Jewish Historical Society, but since it is obviously an educational institution it seems very logical to have this become part of a university project and particularly so if the university has the proper facilities, space and budget to accommodate this important organization.

Sincerely yours,

EGH/tn

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Frederic Mills

PRIDE'S CROSSING

MASSACHUSETTS

Dear Mrs. Halpert -

9/27

Thank you for your invitation for the thirtieth. I'm going to try very hard to make it, but I regret that Mrs. Mills won't be able to.

With anticipation, Truly,
Yours, Fred Knill

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

September 25, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I just want to express my appreciation for a thoroughly enjoyable evening last week. It was a real pleasure to meet you and to have the rare treat of seeing the marvelous art which was on your walls. I hope that we may be able to get together again in the very near future.

With kindest regards,

Sincerely yours,

Richard A. Madigan
Richard A. Madigan
Assistant Director

RAM/11

September 28, 1963

Mr. Gudmund Vigtel
Head of the Museum
Atlanta Art Association
1280 Peachtree Street, N.E.
Atlanta 9, Georgia

Dear Mr. Vigtel:

It was good to hear from you and, of course, I am pleased that you are about to start an acquisitions program. You know, of course, that I will be delighted to cooperate with you and will make it my business to find a Marin which will please you and will fit in to your budget.

I will therefore look for you during the latter part of October and hope that you will advise me in advance so that I may make a preliminary selection for your consideration.

I will be very pleased to see you again.

Sincerely yours,

EGH/tm

September 23, 1963

Dr. Edward Deming Andrews
11 Whittier Avenue
Pittsfield, Massachusetts

Dear Dr. Andrews:

Now that the Gallery has reopened and I am about cleaned up with my pending files, I would like to know more about the progress you have made in connection with the Sheeler book. Mr. Wolfenden told me that he sent you the transcript of the Institute's tape so that you now have the material you needed.

When I was in Detroit early last week, I was very glad to find that HOME SWEET HOME by Charles Sheeler was in the permanent possession of the Detroit Art Institute. This is an interior containing a good deal of Shaker furniture and certainly should be included with the material you have assembled. Unfortunately we have no photographs available, but you may obtain it, I am sure, by writing to the Institute.

Have you any idea regarding the status of the collection of furniture? I am about to write to Mrs. Miller directly, but thought you might have some suggestions to offer.

Best regards,

EOH/tm

September 23, 1963

Mr. Michael Waskowsky
Chairman, Department of Art
Kalamazoo College
Kalamazoo, Michigan

Dear Mr. Waskowsky:

I was glad to learn that your Fine Arts Building will be completed in the summer of 1964. I have heard so much of your plans during the past year. Naturally, I am pleased also that you are planning to embark on an acquisitions program and have under consideration the artists you listed.

Obviously it would be impossible to make a detailed list of available works per artist. I can merely tell you that we have always made a practice of retaining a cross-section of the top examples of each period. These are used largely for exhibition purposes. As you probably know, many of the museums have arranged for special shows featuring these artists under various titles - "Six Decades"; "Pioneers in American Art"; "The Precisionists"; "The Decade of the Armory Show"; "The Stieglitz Circle", and many others. As a matter of fact, we have just sent an exhibition of this type to the Rose Art Gallery at Brandeis - selected by Sam Hunter. Occasionally, we agree to sell some of these paintings to the newer museums which have no representations in their growing collections. I'm sure we can find something in each instance to fill your requirements. However, I would suggest that you pay us a visit and glance through our photographic records of what is still in our inventory. As you may know, we have a policy of keeping our prices unadvertised and in relatively low figures for institutions.

Meanwhile, may I suggest that you refer to the catalogues of one-man exhibitions of a retrospective nature held during the past decade. This refers to the artists you have listed, most of whom are in more than fifty museum collections.

I look forward to seeing you in New York in the near future so that we can go over this matter.

Sincerely yours,

EGH/tm

SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

September 26, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you very much for your letter of September 23 which I received today. It is very nice to hear from you again and we are glad to pursue the subject of the Sheeler Collection. We are still very much interested in acquiring it but were under the impression that we were waiting for you to give us an appraisal of it. In the course of having some other Shaker furniture appraised we asked the appraiser to look at the Sheeler pieces too, which he has done and if you are interested I can send you his estimates, but I am assuming that you will advise us as to the worth and asking price for these items. We hope very much our organization can acquire them and keep them here at Hancock where so many of them originated. I am sure you are aware that we do not have capital for acquisitions and that this would be something separate from our budget which would have to be raised.

We are still interested in the "magnificent eight-foot object" which I now remember very vaguely from the Darrow sale but recall as an interesting Shaker device. We close the museum here October 15th and after that our superintendent will have more free time and when I know what his schedule is, I can let you know with plenty of advance notice. Dr. Glover will send you a record of the worm gears which you gave us last June and which we appreciate having very much.

I do wish it were possible for you to see the Village before we close because we have done quite a bit since you were here last summer and of course the Meeting House is now in place fully restored and is a great addition to the community.

Thank you so much for your continued interest in us for which we are most grateful and with kind personal regards,
I am

Sincerely yours,

Lawrence K. Miller
Mrs. Lawrence K. Miller
President

abm/ec

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ST. MICHI

STUDIO DI GRAFICA E PUBBLICITA' PER L'INDUSTRIA
NOVARA VIA SAN GAUDENZIO 17 ITALY
TELEFONO (0321) 20261
C.C.I.A. 77808
REPARTO FOTOGRAFICO TELEFONO 22822

☐ DOWN TOWN GALLERY
NEW YORK - U.S.A.
New York City 32 - East 51

OGGETTO

NS/RIF. EL/ga

VS/RIF.

NOVARA 16th september 1963

Dear Sirs,

Mr. Alfieri, publisher of the magazine "Metro", kindly told me that your Gallery has works of Mr. Ben Shan.

We are very interested to know the quotations for oils tempera drawings and engravings of this artist.

We will appreciate very much it if you could send us a detailed offer with photographs or catalogues.

We hope to hear very soon from you on the matter and remain.

Yours truly.

Emilio Lucini

Kalamazoo College, Kalamazoo Michigan

September 18, 1963

Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York, New York

Dear Miss Halpert:

With the forthcoming completion of a Fine Arts Building by the summer of 1964, we are looking hopefully toward the possibility of acquiring a collection of art to be housed in our new quarters. Since the newly completed Kalamazoo Art Center has embarked upon a policy of purchasing the more avant garde sculpture and painting in fashion today, we thought it to be to the best interest of the city of Kalamazoo and the college to allow these esoteric items to remain in the domain of the Art Center, while Kalamazoo College embark upon an acquisition program limited to the type of artists and sculptors represented by your gallery.

As a struggling artist, such men as Davis, Dove, Kuniyoshi, Marin, O'Keefe, Rattner, Shahn, Sheeler, Weber and Zorach have long held my respect these many years. We strongly feel that an acquisition of such artists for the college collection would benefit not only the progressive cultural climate of the college and the city of Kalamazoo, but would extend the intrinsic artistic integrity and value of a group of fine American artists long denied a wider audience and esteem deservedly warranted.

Of course there is to be met the inevitable conflict of soaringly ambitious hopes and the practicality of limited financial means. In this last respect, we would welcome from you a list of the available works and prices commanded by your talents for our immediate consideration. It is hoped that some kind of agreement and accomodation might be reached in the fulfillment of our hopeful project.

sincerely yours,

Michael Waskowsky
Michael Waskowsky
Chairman, Department of Art,
Kalamazoo College
Kalamazoo, Michigan

MW/NM

ABRAM KANOF, M. D.
80 LINDEN BOULEVARD
BROOKLYN 28, N. Y.

September 13, 1963

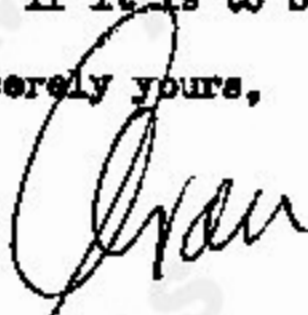
Mrs. Edythe Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edythe:

If you agree with me, write a note to me care of the
American Jewish Historical Society, 150 Fifth Avenue, New
York, New York, saying you are in favor of the move to
Brandeis.

This has to be done today if it is to be effective.

Sincerely yours,



Abram Kanof, M. D.

AK:rl

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dealer is living, it can be assumed that the information
is published 60 years after the date of sale.

CARL M. LOEB, RHOADES & Co.

NEW YORK 5

September 24, 1963

Dear Mrs. Halpert:

Mr. Erpf asked me to tell you he
is sorry he is unable to accept your kind
invitation for the preview reception of
the 38th Anniversary exhibition on Monday,
September 30.

Yours sincerely,

Jane A. Mc Namara

Secretary to Armand G. Erpf

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York City

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WINTERGARTEN OF AMERICAN ART
24 WEST 54TH STREET • NEW YORK 19, N. Y.



Date Aug 7 13 1963

Received from The Downtown Gallery
32 East 51st St.

1 envelope to Miss McKellor

Metropolitan Museum

Remarks:

Signed Mrs. Patricia Westlake

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

September 25, 1963

Dear Edith:

Your letter of September 19 has been sent to me in the country where I am working on our catalog.

Much as we should like to accommodate you and Stuart and the A.F.A. we are reluctant to take Visa off our walls where it is conspicuously hung and seen by a dozen thousand people a week in order that it may be included in the Brandeis exhibition where some other fine recent Davis would serve as well. There are a number of late Davis paintings in New York, probably two or three in museums which are not on view, not to mention private collections. Won't you borrow one of these so that Visa can remain on view in our museum until it goes out with a major exhibition from our collection to be held in another city during the months when the Museum must be closed for reconstruction? This exhibition will be assembled for shipment early in November.

Sincerely,

Alfred H. Barr, Jr. (per R)

Alfred H. Barr, Jr.
Director of the Museum Collections

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

AHB:ew

(Transcribed and signed in Mr. Barr's absence)

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

we will arrange to get together some time in the near future,
I hope. Meanwhile, my very best wishes for a terrific new
season.

Love,

EGH/tm

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Mr. [illegible] :

I am very sorry to hear that you are not well. I hope you will soon be feeling better. I am sure you will be back to work in no time.

I am sure you will be back to work in no time.

I am sure you will be back to work in no time.

I am sure you will be back to work in no time.

I am sure you will be back to work in no time.

I am sure you will be back to work in no time.

I am sure you will be back to work in no time.

I am sure you will be back to work in no time.

11 Whittier Avenue
Pittsfield, Mass.
September 27, 1963

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

On August 16 I wrote you that an article on "Sheeler and the Shakers" - a condensation of my monograph on the subject - had been accepted by Art in America, though no publication date was mentioned. They have already published two articles on the Shakers and a shorter one is scheduled for their Rediscovery issue in November. My letter to you included a request for whatever assistance you could give me in obtaining a print of Sheeler's Shaker Barns, owned by Mrs. J. Cheever Cowden, 19 East 72 Street, New York City. Two letters to her have remained unanswered but not returned.

I am very grateful to you for the information on Sheeler's "Home Sweet Home" and will write the Detroit Art Institute for a photograph and permission to use it.

Your reference to Mr. Wolfenden and "the transcript of the Institute's tape" puzzles us. We have never received such a transcript. What Institute? Was his letter by chance sent to Hancock Shaker village?

Of the status of the Sheeler collection of furniture at the village I have no knowledge. There have been developments there which we will bring you up to date on when we see you. We plan to be in New York on Wednesday, October 16. Would it be possible for you to meet us at our friends Mrs. White, 116 East 68th Street, later that afternoon for a cocktail? This would give us a more leisurely opportunity to discuss matters of mutual interest.

Sincerely yours,

Edward Deming Andrews
Edward Deming Andrews.

a

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September 14, 1963

Mr. Tracey Atkinson
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Mr. Atkinson:

Several days ago Mrs. Will Ross, whom you were kind enough to send here, called to see the work of William Zorach and requested that I send photographs to you of the five examples which interested her especially. They are as follows, arranged in relation to her preference.

3	1.) NEW HORIZON	\$10,000.00
✓	2.) THE ARTIST'S DAUGHTER	5,000.00
4	3.) LOVE	10,000.00
1	4.) CHILD DRINKING	7,500.00

Since photographs of these will follow shortly, I am not including any information other than the price, which is obviously an important factor in this instance. She's made it clear that \$5,000.00 is the maximum and while I suggested that she could make a second payment the following year, she preferred to stay within her budget.

After you see the photographs and make your decision, we can go into the monetary problem at some future time.

She is a delightful person and is an excellent follow-up on Mrs. Wehr. Milwaukee seems to produce delightful females, with good judgment, confidence in the Museum Director, and - incidentally - dough. I am referring also to Peggy Bradley and several others. I believe she will communicate with you directly and will probably commit herself to THE

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September 14, 1963

Mr. James H. Elliott
Director of Fine Arts
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Dear Jim:

You may recall requesting the loan of two Lachaise sculptures I own. At the moment, I'm a floor above my records, but remember that your exhibition dates somewhere in between the show of my collection at Santa Barbara and Honolulu. I received this reminder from the Registrar at Santa Barbara and would like to know whether you still want both items, including the bronze figure. If so, I will have it sent on to you directly rather than to Honolulu. Won't you please wire your decision as there is little time before the repacking is to be done.

When are you coming to New York? Do let me know ahead so we can have some fun.

Best regards,

EOH/tm

September 28, 1963

Mr. Thomas S. Tibbe, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Tom:

So who's aging? Did you receive our catalogue with 38 on it? And believe me it ain't my age.

I am very pleased that you are planning the Signs and Symbols Exhibition. I have just ordered photographs of our installation and will send them on to you - not as a suggestion of how to install the show, but to give you a photographic record of some of the objects included. There are some suggestions that I would like to make but, although you do not indicate the date of the exhibition, I'm sure that October 24th or thereabouts will be early enough to discuss the details. Naturally, I look forward with special pleasure to your visit.

As ever,

EGH/tm

P. S. Regarding the Cummings oil, could you have it photographed, as I would rather pay for the print than for transportation in the event we do not use it in the show.

September 16, 1963

Mr. Richard Grove, Director
Wichita Art Museum
619 Stackman Drive
Wichita 3, Kansas

Dear Mr. Grove:

Thank you for your letter. Indeed I will be very happy to cooperate with you and the Advisory Board.

Under separate cover, I am sending you photographs of paintings by Rattner and Broderson. Unfortunately, there is nothing in your price category among the O'Keeffe paintings we have - at least in the museum category. If at any time one should turn up, I will certainly bear you in mind. May I suggest you refer to the names which appear on this letterhead (below) as well as the following which are not listed and let me know whether any of the other artists would be of interest to you. I can then have additional photographs made for your consideration.

Isami Doi, Walter Feigs, Edward Stasack,
Tseng Yu-Ho

So that you may obtain complete information, I am having the Westinghouse office send you a complete folder describing AMERICA, THE ARTIST'S EYE. I was so enthusiastic at the preview of the film that I arranged for a private showing of one section at the Gallery. I consider this the most "educational" art film I have ever seen and think that it would be a great asset to a museum. Each section runs for twenty-five minutes and gives you a comprehensive cross-section of a theme or an era in American art history. The commentary is brief, to the point, and knowledgeable. The entire series was directed by Mr. Howard C. Jensen, who conceived the idea for Westinghouse and can be reached through Popular Science Publishing Co., Inc., 355 Lexington Avenue, New York City. You gather that I am enthusiastic.

Sincerely yours,

EGE/tm

September 17, 1963

Mrs. James Sibley Watson
6 Sibley Place
Rochester, New York

Dear Mrs. Watson:

As you probably know, we are planning a large retrospective exhibition of paintings and drawings by E. E. Cummings, to be held from October 29th to November 16th. Naturally, we want to make this a great artistic event and are asking his friends to help us to achieve this. Thus I am writing to you.

As one of the first supporters of Cummings, I know that you have outstanding examples of his work in your collection, some of which both Marion Cummings and I are eager to include. As it is impossible for me to get away I have asked my good friend Harris Prior to assist me in selecting a small cross-section of Cummings' work, demonstrating the variety of approach as well as the time cycle. I have also asked Harris to have these paintings photographed in order to guide me in my choice elsewhere.

I will be most grateful indeed if you will lend your cooperation for this important event. Many thanks.

Sincerely yours,

EGH/tm

cc Harris Prior

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TE 1-3404

TANGLEWOOD GALLERY

4 EAST 95TH ST., N. Y. 28

STOCKBRIDGE, MASS.

Sept 23, 1963

Dear Mrs. Halpert -

Enclosed is our
check for \$270. — from the
sale of Ben Shahn's
ink drawing "Church."
We have subtracted
our 10% from the
\$300 selling price.

Cordially -

Margaret Tuller
Tanglewood Gallery

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September 23, 1963

Mr. T. B. Fitzwater
Fort Wayne Art Museum
1202 West Wayne Street
Fort Wayne, Indiana

Dear Mr. Fitzwater:

In going through my pending file, I found a copy
of my letter addressed to you on July 2nd. This
refers to the Saddler's Sign included in our con-
signment of folk art to you and the one item that
was badly damaged.

Have you reported it to your insurance broker?
Won't you please let me know as we would like to
have the matter attended to and cannot do so until
we get the green light from the insurance company.

Sincerely yours,

EGH/lm

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HOUNSLOW 43 20 1625

DOWNTOWN GALLERY EDITH GREGOR HALPERT 32 EAST 51ST STREET
NEWYORK22

EXTREME URGENCY OBTAINING BEN SHAUN PERMISSION REPRODUCE
HIS FREUD PROPERTY DR WALTER MYDEN STOP IF PERMISSION
GRANTED CAN DOWNTOWN SUPPLY TRANSPARACY STOP CAN PAY MAXIMUM
OF 120 DOLLARS FOR THIS INCLUDING RIGHTS

FACETTI PENGUIN BOOKS

- 300.-

COL 32 EAST 51ST STREET NEWYORK22 120

OXFORD UNABRIDGED
DICT.

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9-16-63

A shipment consisting of 1 crate,
containing 2 Brodersen paintings
from the Ankrum Gallery has been released
from our warehouse to American
Airlines Airfreight, Waybill #01-217-347,
Prepaid; insurance \$1,100.00

CART AND CRATE
530 N. LA CIENEGA BLVD.
LOS ANGELES 48, CALIF.
OL 2-1881

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BOWDOIN COLLEGE MUSEUM OF ART
WALKER ART BUILDING, BRUNSWICK, MAINE

25 September 1963

Mrs. Edith Halpert
Director
Downtown Gallery
32 East 51st Street
New York 22, New York

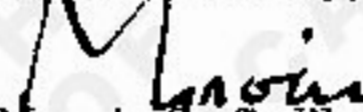
Dear Mrs. Halpert,

Thanks a million for your letter. Leave it to you to beat us to the punch.

I expect to be in New York for about two weeks beginning October 7th and will telephone then to find out when would be a good time for me to come in and study the material in your files.

I look forward to seeing you.

Yours sincerely,


Marvin S. Sadik
Curator

MSS:kr

- 2 -

the evening all three of us were at his studio and he turned off the T. V. which, as you recall, is supposed to be the compliment of all time.

And so I'm anticipating a real good visit with you and Dory in December.

With love,

EGH/tm

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To the Trustees
The Cooper Union for the Advancement of
Science and Art
c/o Mr. Arthur A. Houghton, Jr., Chairman

-2
September 17, 1963

Creation of the new charitable trust contemplates the removal of the Museum to another location at the end of the agreed term, and the trustees under the new trust will have the right to give 6 months notice of a sooner termination of the lease with Cooper Union. This period of occupancy will afford the new trust and trustees an opportunity to locate and arrange for a new home for the Museum.

The present name of the Museum will be continued as long as it remains in the Cooper Union premises, and indefinitely thereafter at the discretion of the board of trustees of the new trust, no matter where the Museum may be located.

It is the view of the Committee that the foregoing plan offers the opportunity that the Trustees of Cooper Union are apparently seeking, namely to be relieved of the continuing burden of administering and maintaining the Museum, in the light of what they deem other more demanding obligations, while preserving the character and total integrity of the Museum. Moreover the continuance of the Museum at least for a period of years at its present location, would serve to continue the identification of the Museum with the Cooper Union with its attendant prestige.

Upon receipt of an affirmative expression of interest on the part of the Trustees, and a provisional approval of the foregoing plan, the Committee will be prepared to negotiate definitive terms, and thereupon to undertake a fund-raising program to assure support of the Museum under the plan.

COMMITTEE TO SAVE THE
COOPER UNION MUSEUM

By: Henry F. du Pont Chairman
Mrs. Howard J. Sachs, Vice Chairman
Harvey Smith, Treasurer
Margaret D. Nelson, Secretary
Albert I. Edelman, Counsel
Dorothy Warren
Mrs. J. M. Kaplan
Clifton Billings
Elisha Dyer

Executive Committee

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September 23, 1963

Mr. Martin Hames
1616 Alameda Avenue
Birmingham, Alabama

Dear Mr. Hames:

Thank you for your letter.

I was out of town for several days and this explains the delay in my reply.

If you will refer to the names of the artists printed below, you will realize that we concentrate entirely on American art and therefore have no Scandinavians on our roster. Furthermore, unless the situation in Birmingham has leveled off before April, I would be loath to send any works of art to your festival. I am sure that you will understand my sentiments in the matter. As a matter of fact, I am under the impression that very few art galleries in New York would feel otherwise.

Sincerely yours,

EGH/tm

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Dr. & Mrs. Owen Gingerich
100 Avon Hill Street
Cambridge, Massachusetts, 02140

27 September 1963

Mr. Jay Wolf
Assistant Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Wolf:

Several months ago you wrote stating that a limited number of Ben Shahn's silkscreen "BLIND BOTANIST" were available at \$90.00.

On the hope that this is still the case, I am enclosing a check for \$90 for this work. If it is unavailable, I shall be disappointed, but I realize that quite a bit of time has elapsed since my inquiry.

Sincerely yours,

Owen Gingerich
Owen Gingerich

30

September 21, 1963

Mr. R. Meyer
Darmstadt-Eberstadt
Heinrich-Delp-Strasse 255
Germany

Dear Mr. Meyer:

Thank you for your letter. I'm pleased that the
Shahn painting was well received. When you are
ready to return this to New York, would you be
good enough to make out all the necessary papers
and advise us of the details, including the name
of the agent through which the shipment will be
made and through whom it will clear in the U.S.

Sincerely yours,

EGH/tm

This business of attribution is getting me down as I am not the scholarly type. However, I am delighted that others are working in this direction.

Sincerely yours,

WILLIAM S. BROWN

EGH/tm

Enclosed for the American Art Archives are two photographs of the artist, William S. Brown, and a letter from the artist to the Archives.

Very truly yours,

William S. Brown, 1894-1968, was a prominent American artist and a member of the American Art Archives. He was born in New York City and studied at the Art Students League and the University of Wisconsin. He was active in the art world for many years and was a member of the American Art Archives.

William S. Brown was a prominent American artist and a member of the American Art Archives. He was born in New York City and studied at the Art Students League and the University of Wisconsin. He was active in the art world for many years and was a member of the American Art Archives. He was a member of the American Art Archives and was active in the art world for many years.

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614 Grand #2
Pullman Washington
25 September 1963

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Sir,

Please send me any available information concerning
the watercolors of William Zorach.

Thank you.

Yours truly,
Thomas L. Richardson

September 13, 1963

Mr. Sam Hunter, Director
Rose Art Museum
Brandeis University
Waltham 54, Mass.

Dear Mr. Hunter:

The following paintings to be borrowed:

O'Keeffe Pond in the Woods, 1922, Pastel, 17½ x 28
(Collection Dr. John Cook) 130 East End Ave.
New York, N.Y. (Dr. and Mrs.)
O'Keeffe Abstraction Blue, 1927, Oil, 30x40
(Collection Dr. and Mrs. Melvin Boigon
45 East 82nd Street, New York 28, N.Y.)

Sincerely yours,

Alice Nash

ADVISORY COMMISSION
ON
BRANDEIS UNIVERSITY CREATIVE ARTS AWARDS
WALTHAM, MASSACHUSETTS

September 12, 1963

COMMISSION OFFICE
60 EAST 42ND STREET
NEW YORK 17, N. Y.
OXFORD 7-5340

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VIRGIL THOMSON
MISS ANITA WARBURG
DAVID B. WOOLINSKY
RICHARD S. ZEISLER

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I have tried to reach you several times by phone; first, to tell you what a fun evening I had at your opening for the Whitney, and then to ask you if I might make an appointment to select with you three paintings by Stuart Davis and three paintings by Georgia O'Keeffe for the Creative Arts Awards show in October.

Since you are so terribly busy, perhaps, the best way to handle this, for you and me, would be in this fashion. I have enclosed the appropriate loan agreement forms with the pertinent information, which I assume is satisfactory.

I trust you implicitly in the actual choice of paintings, since you know best what you have, and what would represent the best in the earliest and most recent works of both artists.

I would also appreciate if you sent me one photograph of one of the paintings by Stuart Davis and Georgia O'Keeffe for the catalog as soon as possible.

If you still wish me to come in, which is always a happy experience for me, and discuss this further, I would be more than pleased to do so.

By the way, your red dress is simply stunning!

Cordially,

Edith

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GUMP'S

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PARIS
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TEHERAN
TOKYO
VIENNA

September 19, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

The Dove paintings are ready to go. We are shipping delayed air freight so they should reach you the first of next week. They were packed very well so I know will reach you in good shape. I have taken the liberty of keeping four watercolors from the show. They are "City Moon", "From Trees", "From Barns", and "Up the Alley". I am returning two small watercolors which we had in stock from last year; they are 40/5 "Willows" and 37/11 "Along the Shore". If it is not agreeable for us to keep the four paintings, please let me know.

Hope you had a chance to see Ron Menish. I will let you know the date of my trip to New York well in advance and hope you won't be too tied up.

My best wishes to Adele.

Sincerely,


Helen Heninger
Director
Gump's Gallery

This letter sounds so formal, don't mean it that way - I've been grumbling at everyone lately.

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BOOK PUBLISHERS

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THE WORLD PUBLISHING COMPANY

119 West 57th Street • New York 19 • N. Y.

September 25, 1963

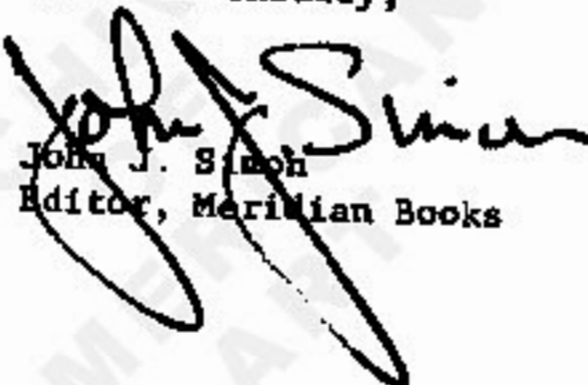
Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

Please forgive me for not having answered
your letter of September 11, 1963 sooner.

I shall call you early next week and perhaps
we can make an appointment to get together
soon.

Yours faithfully,


John J. Simon
Editor, Meridian Books

JJS:as

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

September 27, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York City

Dear Edith:

I regret that I will be unable to attend The Preview Reception of the 38th Anniversary Exhibition to be held Monday, September 30. Please accept my thanks for your kind remembrance.

With best wishes for success on your exhibition, I am

Sincerely,



JS:KB

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

-2-

I have exhibited in a great many other group exhibitions and have had 6 one-man shows in the past five years. It is too expensive to send paintings out of town to juried shows, so my work is not known in New York. However, I am a highly creative artist (abstract expressionist and sometimes "action" painted) whose work is mature and well-executed and I'm sure would interest you.

I am enclosing the catalog of my current show at the Mandel Brothers gallery which is in conjunction with the exhibitions of 3 other women painters. (I do not know those Lukens and we could not get information from her for our catalog. She paints conservative portraits and

September 23, 1963

Received from the Downtown Gallery, 1 painting by
Richard Whorf from exhibition of Visual Art by
Performing Artists.

J. O. Johnson

Goodson, T. D. J.

37651

September 16, 1963

Mr. Lee Brodsky
Hudson Finishing Corp.
271 Madison Avenue
New York 16, New York

Dear Mr. Brodsky:

Thank you for sending me the estimate.

I will be very happy to have the job done at your convenience, preferably as of Monday, September 23rd or any day or days during the week. I have to be out of town the 17th and 18th and would like to be here to supervise the color. Also I will have to remove all the breakable art objects so there will be no responsibility for your men.

Would you be good enough to let me know when the work can be started.

Sincerely yours,

ECH/tm

September 14, 1963

Mr. Cleve Gray
Cornwall Bridge
Connecticut

Dear Cleve:

I was delighted with your card and with the fact
that Gabo was also amused with the sea story.

Bob Osborn phoned to make a date for this eve-
ning, knowing how much I wanted to meet Gabo,
but it was utterly impossible for me to make
it. I hope however that in due time, before
the year is up, I will be asked again as it
is something I would consider a great experi-
ence - and it would be a delight to see the
Grays again. I so enjoyed the evening.

Sincerely yours,

EGH/tm

440 EAST SEVENTY-NINTH STREET

September 12 1963

Dear Mrs. Halpert:

It has been so long since I have done anything but grin a hello to you I don't remember whether or not I used to call you Edith.

Last June I decided to finish off at Kootz with the end of the season. I enjoyed selling his artists but I'd had that end of the art business. Besides I will probably be more interested in all periods in art rather than a slice of one period. I guess its my old Reinhardt training.

I don't want to go back into a gallery but our old friend, Julian Levi, suggested you might have a thought or two along the lines I am most interested in pursuing and I wonder if I might call you next week and then, at your convenience, drop in to see you for a little chat?

Hoping to see you-

Sincerely,

Frederic E. Lake
Frederic E. Lake

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September 11, 1963

Mr. Victor Waddington
The Waddington Galleries
2 Cork Street
London W. 1

Dear Victor Waddington:

Thank you for your letter.

Naturally I am awaiting receipt of the three catalogues and when they arrive will let you know how many more we will require.

Coincidentally I saw Alan Emil at the Gallery last evening and he reported his conversation with you. I had no opportunity to discuss the matter with him as the occasion was an opening for the benefit of the Whitney Museum and I was much too preoccupied with other matters. He remarked during the visit that the prices seemed rather high. I will explain it to him when I see him again in the very near future as I will explain to you.

Since he purchased his Marins many years ago and has not followed through, he is completely unaware that prices have risen considerably during the past ten years in relation to the continued growing reputation of the artist and the greatly reduced remaining inventory. Furthermore, in order to cooperate with you in this venture, we selected - as you gathered - the cream of the Marin paintings, or the best examples of each period. After all, we are eager to have him presented at his peak. In any event, I want you to feel confident about our intention, since we hope our relationship will be of some duration. For your information, we sold a late oil by Marin this morning to a major museum for \$10,000 net. Need I say more? After all, I have a reputation for integrity.

I certainly will welcome the press cuttings and whatever information you care to forward to me. As you may or may not have learned previously, many of the younger museum directors whose frame of reference dates back to about 1950, have been overwhelmed during the past three years in learning that Marin painted a large series of oils in 1903, all of which antedate



ALBANY INSTITUTE OF HISTORY AND ART

125 Washington Avenue
Albany 10, New York
Tel.: Area Code 518. 463-4478

September 20, 1963

Mrs. Edith Halpert
Downtown Gallery
43 East 51st Street
New York, New York

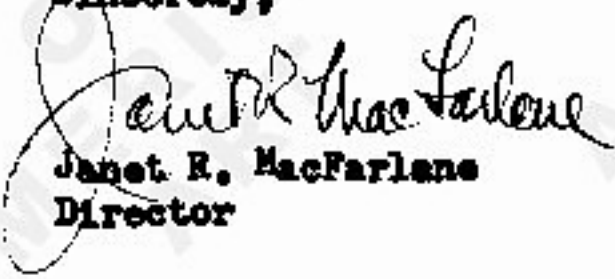
My Dear Mrs. Halpert:

As you recall, there was a Charles Sheeler in the Armory Show "reconstruction" which was held last season. Although it is important as an early Sheeler, we do not happen to be collecting in that field.

The donor and the collections committee have requested me to offer this painting for sale.

I am coming to you first as I know of your interest in Sheeler. If you are not interested in handling it for us, will you advise us.

Sincerely,


Janet R. MacFarlane
Director

JRM:jp

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Sloan Galleries of American Paintings, Valparaiso University, Valparaiso, Indiana

September 28, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Now that it is Fall, I would like to resume our correspondence (begun last June) regarding the exhibition of paintings of John Marin to be held here Feb. 9 - March 20th, 1964.

We could show to advantage between 25 to 30 paintings. Since we are in the market to buy a very good Marin we are hoping that you will send us 10 to 15 paintings on consignment, and that the rest of the show can be borrowed from museums and collectors. Is such a plan possible? Do you have any suggestions as to paintings from museums and collectors?

We have purchased the catalogue of the Un. of Ariz. John Marin show, and I have read the biography of Marin by Mackinley Helm. I would like to have represented in the show his metropolitan paintings made in the period 1910-17 (especially Manhattan), his seacoast and his mountain scenes of the late 'teens and twenties, his New Mexico scenes of the late twenties and early thirties, and perhaps one or two of his oils. We have no rigid limitations on what type of Marin can be purchased. At the present time I favor watercolor rather than oil, and a Manhattan scene rather than other subjects...but I'm mainly interested in a good picture. I would appreciate it if you would send me color slides or black & white photos of paintings that would be available from you for this exhibition. The paintings to be borrowed from museums and collectors would depend on what will be borrowed from you.

We hope to get a good speaker to give the Percy H. Sloan Memorial lecture at the reception for this exhibition, Feb. 16. At the present time, however, we have no leads, and perhaps you could give us a suggestion. In the past we have brought such people in as Kenneth Callahan and Ilya Bolotowsky.

We hope that the above is satisfactory to you, and look forward to hearing from you at your earliest convenience.

Sincerely,

Richard Brauer, Curator

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The Springs Cotton Mills

FORT MILL, SOUTH CAROLINA

September 11, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thinking that our letter of August 29 may have been misrouted along the way, we are writing you again to see if you would consent to judging the Fifth Annual Springs Art Contest in Lancaster, South Carolina, on November 8, 1963.

We would be most grateful if you would call us collect as to your decision.

Our telephone number is 547-2901, area code 803.

Looking forward to hearing from you.

Sincerely yours,

THE SPRINGS COTTON MILLS

Stephen R. McGrae, Director
The Springs Art Contest

SRM:kd

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

September 14, 1963

Mrs. Edward L. Watson
Country Art Gallery
Westbury, Long Island
New York

Dear Mrs. Watson:

Because the Gallery was closed until after Labor Day and a large mass of correspondence accumulated, my reply has been delayed.

I'm writing to Bill regarding the exhibition you suggested and will advise you about his decision.

Sincerely yours,

EGH/tm

September 21, 1963

Mr. Sam Wagstaff
Wadsworth Atheneum
25 Atheneum Square North
Hartford 3, Connecticut

Dear Mr. Wagstaff:

As I was sworn to secrecy I could not explain to you why I was less than enthusiastic about Stuart Davis's participation in your print project. Now that his eye surgery is a fait accompli and, according to the doctor, a success, I can report to you (confidentially). It is too bad that the existing painting did not fit the portfolio dimensions, but I am sure your project will be a success nevertheless.

Because I have been without a secretary since June, my correspondence file is right up to there. But I did want to send you the above information. Now I have also come across your letter about the Demuth watercolor.

I'm sure you know that I am enthusiastic about Demuth's work and if you will send or bring in the painting, we can discuss the matter of price and prospects, which I think are good at this time. Will you therefore please communicate with me at your convenience. I hope to see you soon.

Best regards,

EGH/tm

EMILY S. NATHAN

Dear Edith:

I have to be in Boston Monday and as I'm sure you are not welcoming telephone calls in the interval I thought I'd drop you a line instead.

I have been meditating on the Broderson lady. I like it tho not as much as The Trail of Blood altho emotionally I don't feel up to owning the Trail. I think I'll wait till the Xmas show and maybe find a Trail without as much horror. I'll have more money available then too. I'm about to move to a front and larger apartment in my building with all the attendant cost. I hope I'll be out from under by mid-November.

Thank you so much for showing me the paintings. Seeing them and seeing and listening to you was a great treat for me.

All my best. I am so very sorry that I can't be at the opening Monday.



128 Central Park South
New York 19

9/27/63

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NEANDER, N. Y.

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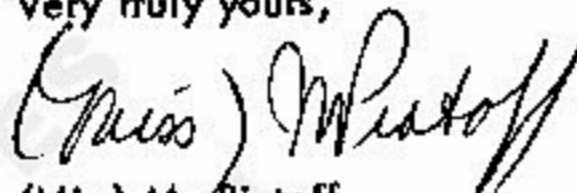
September 23, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Mr. Neuberger would be delighted to accept your
invitation to the Preview Reception on Monday, September 30th.

Very truly yours,



(Miss) M. Piatoff
Secy to Roy R. Neuberger

September 14, 1963

Mrs. Milton Steinberg
Advisory Commission on
Brandeis University Creative Arts Awards
60 East 42nd Street
New York 17, New York

Dear Edith:

I received your megillah today and will fill it out pronto. This I can do in relation to Stuart Davis, but would prefer to have you write directly to Georgia O'Keeffe as she is very difficult about pictures for exhibition. In this case especially, where she has received an award, I think she would be justified in making her own selection. You can reach her by writing directly to Abiquiu, New Mexico. No local address is necessary. On the other hand, if she wants me to make the choice, let her say so, and I'll do it. So who wants to argue?

One of these days I will get myself straightened out work-wise and we'll have to have a nice chatty evening. How about it? It will be fun to see you again.

Sincerely yours,

EGH/tm

P. S. Thanks for the kind words about my new dress.

MRS. E. E. CUMMINGS 4 PATCHIN PLACE NEW YORK CITY 31

As I've had no word from you I
decided to not bother you this week
& to go up to Miss Carter for the week-
end. As he back on Sunday & shall
phone you bright & early & will be at
your service from then on.

Mostly
— Marvin.

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

To MRS EDITH GREGOR HALPERT

SEPT 16 19 63

Street and No. 32 EAST 51ST STREET

Care of or

Apt. No. THE DOWNTOWN GALLERY

Destination NEW YORK 22 NEW YORK

THE LACHAISE EXHIBITION CATALOG LISTS STANDING FIGURE, BRONZE; NUDE, BAS RELIEF,

BRONZE, FROM COLLECTION OF MRS EDITH GREGOR HALPERT AND STANDING FIGURE, BRONZE,

FROM THE DOWNTOWN GALLERY. WE HOPE ALL THREE ARE STILL IN THE SHOW AND WOULD

APPRECIATE YOUR TELLING SANTA BARBARA

WILLIAM OSMUN

Sender's name and address (For reference)

Sender's telephone number

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.,
DIRECTOR AND SECRETARY

September 12, 1963

Dear Edith,

It was good to see you again during my holiday
in Connecticut. I have relayed to Mr Williams
the gist of our conversation, adding as much
emphasis as I am able. I understand you and
he will meet in New York next week, and that
Dick Madigan will be along also.

I felt badly that I could not attend the Whitney
Building Fund preview on Monday night, especially
in view of your kind offer to put us up over night.
When I returned the 1000 and 1 things were lurking
for me, and I never got away. I am sure the party
was a big success, and will hope to see the show
when next in New York. Meantime, I have sent
Lloyd a small contribution which will add a
couple bricks to the building. The Whitney's
new location is really a good one, and I am
sure it will prosper there.

Meantime, with very best regards from Ginny and
me,

Cordially,

Don

Donelson F. Hoopes
Curator

Mrs Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

September 25, 1963

Union Towel Supply
70 Johnston Avenue
Jersey City, New Jersey

Dear Sirs:

Please note that on your weekly delivery to The
Downtown Gallery there should be only one white
coat and one grey coat.

Sincerely yours,

Alyce Nash

AN/tm

WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th STREET • NEW YORK 19, N. Y.

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September 17, 1963

Dear Jack:

Thank you so much for your generous donation of fifty dollars to the Building Fund of the Whitney Museum, through the benefit at The Downtown Gallery. I have asked Edith Halpert if she could endorse the check to the Whitney Museum, but she tells me that as a corporation the Gallery cannot do this. So I wonder if you would be kind enough to replace the enclosed check with one made out to the Whitney Museum of American Art?

With my thanks for your generosity and all good wishes,

Sincerely yours,

Director

Mr. Jack Lawrence
Lawrence-Myden Foundation Inc.
229 East 52nd Street
New York 22, N.Y.

LG:jp

enc:

C
O
P
Y

Re

WAGNER COLLEGE
GRYMES HILL
STATEN ISLAND 1, N. Y.

Just

September 23, 1963

W.C.

Downtown Gallery
32 E. 51st Street
New York City, New York

Dear Sir:

I would appreciate very much receiving the announcements of your exhibitions.

They will be a great aid for the students in the Art Department.

Thank you.

Very truly yours,

William P. White
WILLIAM P. WHITE,
Assistant Professor of Art
for may

WFW:MAZ

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September 14, 1963

Mr. R. V. Hemmingsen
Kobenhavn 8
Kronprinsessegade 2
Denmark

Dear Mr. Hemmingsen

I hope you will forgive me for this long delay, but I could make no commitment without discussing the matter with Ben Shahn.

He has just returned from abroad and I'm arranging for a long session with him within a week or so, when we will discuss the matter thoroughly and will let you know what can be done in relation to the proposed exhibition.

Sincerely yours,

RGH/tm

cc: Ben Shahn

September 14, 1963

Mr. Andre Previn
1454 Stone Canyon Road
Los Angeles 24, California

Dear Andre:

Although I planned to surprise you with a telephone call and a visit, maybe, I just couldn't make L. A. on this last trip. One of these days I'll just take off and stay away doing all the things I want to do and particularly seeing the Previns, but you and Dory are young, vigorous, etc., and I hope to see you in New York, even as a second lure.

No, I had very little opportunity to relax. These lecture trips are rough. The lecture part is easy, but oh those parties! After Santa Barbara, I followed through in San Francisco, and then got back to Connecticut, where I found the most astonishing accumulation of mail, which the Man-power Girls demolished in my replies and so I sent out four-cent post cards instead. One of these days, I will have a real vacation.....

The O'Keeffe photograph will be taken care of shortly. I hope the old so-and-so won't balk, as she did on a previous occasion. The other information you requested is enclosed.

I had asked John to order the pedestal and have it sent to you directly, taking for granted that it was all taken care of. It was a rather hectic period and he obviously forgot. Thus, if you don't mind, will you have one made in L. A. On the other hand, I'll be very glad to attend to it if you will give me the base size of the figure.

Stuart could be better, but we had a delightful conversation last night and once again he mentioned

September 28, 1963

Miss Helen Heninger
Gump's
250 Post Street
San Francisco 8, California

Dear Helen:

Thank you for the check. A corrected invoice is enclosed.

You will also find a revised consignment invoice for the four Doves you returned as well as the two Shahn drawings, which were listed on our consignment #6716, March 6, 1962. In addition, you still have a large group of Shahns which you borrowed in January 1963. We are running very short in Shahn material and would appreciate having as many of these as possible returned at your earliest convenience. Many thanks.

As ever,

EGH/tm

COMMITTEE TO SAVE THE COOPER UNION MUSEUM

Suite 416
509 Madison Avenue
New York, New York

September 17, 1963

To the Trustees
The Cooper Union for the Advancement of
Science and Art
c/o Mr. Arthur A. Houghton, Jr., Chairman
715 Fifth Avenue
New York 22, New York

We hereby offer a proposal to relieve the Trustees of Cooper Union of the responsibility for the continued operation, administration and maintenance of The Cooper Union Museum, which they find an undue burden upon the financial and managerial resources of their institution.

We propose that the Trustees spin off the Museum as a wholly separate entity, and assign, transfer and turn over to a new board of trustees of a new and separate charitable corporation created for this purpose, title to the Museum and all of its collections, objects, activities and assets, to be administered as a separate trust.

Upon such transfer, all of the responsibilities of the Trustees of The Cooper Union for administration and maintenance of the Museum will terminate, and these responsibilities will be assumed entirely by the new trust and its trustees.

The Museum will remain in its present location at the Cooper Union Building, rent free for an agreed period, and for a further period thereafter at an agreed annual rental.

GOODSON-
TODMAN
PRODUCTIONS
NEW YORK

W. S. TODMAN

375 PARK AVENUE • NEW YORK 22, NEW YORK

SEPTEMBER 13TH, 1963

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK CITY

DEAR MRS. HALPERT:


NOW THAT WE HAVE ALL RECOVERED FROM THE PRESS AND EXCITEMENT OF THE MONDAY NIGHT VERNISSAGE, I WANT TO TELL YOU HOW PLEASANTLY SURPRISED I WAS ON THE APPARENT SUCCESS OF THE SHOW. I HAD SOME RESERVATIONS AS TO HOW GOOD THE TURN-OUT WOULD BE AND WAS MORE THAN GRATIFIED BOTH AT IT AND AT HOW WELL HANDLED THE EXHIBIT WAS BY YOU AND YOUR DOWNTOWN GALLERY ASSOCIATES.

WE HAD HAD SOME CONCERN AS TO WHETHER OR NOT THE PRESS WOULD CONSTRUE THIS TO BE A PURELY "PUBLICITY" EFFORT AND I WAS VERY ENCOURAGED TO SEE BOTH THE GOOD COVERAGE AND THE KINDNESS WITH WHICH THE SHOW WAS RECEIVED.

I HOPE THAT THIS WILL NOT BE OUR LAST EFFORT, AT GOODSON-TODMAN, AND SHALL GIVE EVERY CONSIDERATION TO EXPANDING THE SHOW AS A YEARLY FETE. I AM ALSO VERY DELIGHTED THAT YOUR GOODNESS HAS PUT THE DOWNTOWN GALLERY AT LEAST ON THE PRESS MAP AND THAT YOU HAVE FOUND FIT TO CONTINUE THE SHOW BEYOND ITS PLANNED STAY. ARS GRATIA ARTIS!

AGAIN, ALL OUR THANKS FOR YOUR HELP AND EFFORTS.

KIND PERSONAL REGARDS,


BILL TODMAN

P.S. ... AND PLEASE, MRS. HALPERT, DON'T HANG ORIGINAL TODMANS BEHIND DOORS ON A HOT NIGHT!

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RICHARD FROOMAN



Born in Chicago, 1930

Studied - Art Institute of Chicago

Graduate - 1948-52

EXHIBITIONS:

National Academy 1962

Art Institute of Chicago, (Seven Young Artists) 1952

Butler Institute of American Art, Nat'l Exhibition, 1959-61

Boston Arts Festival, American Drawings, 1959

Brotherhood Week Drawing Exhibition 1960

Chicago Society of Artists 1960

Chicago & Vicinity Exhibition, Art Institute of Chicago 1960

Detroit Institute of Art, American Oil Paintings, 1959

Illinois State Fair Exhibitions, 1956-58-60

Illinois State Museum, North Mississippi Valley Exhibition, 1959-60

Pennsylvania Academy of Art, American Exhibition, 1959-61

Union League Club of Chicago 1959

Arts Festival - Silvermine Guild of New Canaan, Connecticut

AWARDS:

National Academy, Julius Hallgarten Prize 1962

Chicago & Vicinity Exhibition, Art Institute of Chicago 1960-62

Chicago Society of Artists Award 1960

Brotherhood Week Drawing Exhibition Award 1960

Sun-Times Blossom Time Award

Union League Club of Chicago Award 1959

COLLECTIONS:

De Beers Consolidated Mines

Maurice Culberg

S. R. Bernstein - Editor, Advertising Age

Received travelling fellowship (Art Institute) 1952 - throughout Europe.

the to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Apkm

September 21, 1963

Art Dealers Association of America
575 Madison Avenue
New York, New York

Dear Sirs:

I am sorry to have delayed the information you requested, but the Gallery was closed all summer and on my return it was impossible to refer to the records as both the Gallery and the room in which the archives are kept were being redecorated.

The title of the William Harnett is listed incorrectly. It was known as PROFESSOR'S OLD FRIENDS and was sold under that title.

According to the Birch Brothers catalogue published in Philadelphia, 1893, this painting was "next to the last painting that emanated from Barnett's easel". The date of PROFESSOR'S OLD FRIENDS is 1891. The artist died in 1892.

It is also listed as #17 in the Earle catalogue.

To the best of my knowledge, the current value of PROFESSOR'S OLD FRIENDS is in the neighborhood of \$20,000.00. As listed in the attached, it was purchased from the Downtown Gallery by Mr. Cochran in February of 1941 at \$2300.00.

Sincerely yours,

EG#1/4R



General Adjustment Bureau, Inc.

A CAPITAL STOCK INSURANCE ORGANIZATION

2924 SO. CALHOUN ST. • FORT WAYNE 6, INDIANA

Sept. 27, 1963

Mrs. Edith Halpert
Director Downtown Gallery
32 E. 51st Street
New York 22, New York

Re: #1794 Horse-Saddler's Sign
Damaged in transit
Our File No. 55905-20501

Dear Mrs. Halpert:

We have been informed of a potential insurance loss to the above captioned item that was shipped from the Fort Wayne Art School and Museum to you sometime during the month of May.

This letter is to let you know that we are involved on this particular loss and that our representative in that area will soon be calling on you to examine the damaged item and consult with you pertaining to its eventual repair.

We will be again contacting you concerning this matter as soon as additional information is available to this office.

DRR:hs


Donald R. Rush
Adjuster

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

End Austin (2)

September 18, 1963

Jim Simpson

NEW YORK MAIL NEWS RECORD: Mark Gordon and photographer

WOMEN'S WEEKLY: Tony Palmieri

VILLAGE VOICE: Fred McDurack and Leonard Marcus

PAGE SEVEN SOCIAL REVIEW: Marion Dunroth

LOOK: Charlotte Willard

TIME & COUNTRY: Jerome Kohn

WASHINGTON INTERNATIONAL ART LETTER: Warren Robbins

PICTURES ON PICTURE: Charles O'Leary

WASH. INTERNATIONAL ARTIST: Joe Corde

Note: This is a preliminary report, as other press will be covering during the week.

CELEBRITIES

CAROL CHANNING

JOHN FORD

ALAN FRANK

GEORGE HARRIS

TONY FORD

ED HARRIS

HENRY HARRIS

JOHN HARRIS

JOHN HARRIS

KITTY CARLISLE

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

September 14, 1963

Ben Shahn

Mr. Martin Bressler
Schulman and Bressler
5 Hanover Square
New York 4, New York

Dear Mr. Bressler:

Although I do not have my previous correspondence
before me at this moment, I recall that I informed
you in my last letter that Mr. Straus has no photo-
graphs of the original drawings and wrote to the
effect that he had never given anyone permission to
reproduce the Shahn. Therefore, I thought the matter
was closed. I was rather surprised to hear from you
again.

For your information, the drawing referred to
appeared among many reproductions in the pamphlet
entitled THE WORLD OF SHOLOM ALEICHEM, published
in 1953 and it seems quite plausible that NTA had
a copy of this publication.

Frankly, I don't see why I am involved in this
matter and hope that you and Ben can follow through
successfully without my further help as I have
nothing more to offer.

Sincerely yours,

BGH/tm

September 23, 1963

Miss Arianwen Howard
Department of Paintings
Museum of Fine Arts
Boston 15, Massachusetts

Dear Miss Howard:

Immediately after we reopened the Gallery on September 5th, we went through a redecorating process and I was unable to get at our archives. This explains the delay in my reply to your letter.

I'm now enclosing the material I have in connection with the Harnett painting OLD MODELS - "the last effort of Mr. Harnett".

Sincerely yours,

EGH/th.

See Andrews
Sheeler
& Shaker Community

September 23, 1963

Mrs. Lawrence K. Miller
Shaker Community, Inc.
Hancock, Massachusetts

Dear Mrs. Miller:

I know that I have been somewhat negligent in connection with the Shaker collection belonging to Charles Sheeler and still in your possession.

Would you be good enough to let me know the current status? Are you still interested in acquiring this collection or shall I pursue the other inquiries? Won't you please let me know?

Also are you still interested in the "magnificent eight-foot object" which is still in Newtown? I have placed it in my garage and if you still want it and have someone who will pick it up, I will arrange with my caretaker to make it accessible. Of course I would have to have considerable advance notice to attend to this. In addition to this problem, I realize that I did not make a record of the worm-gears which I presented to the Shaker Community. If it is not too much trouble, please send me a note of acceptance, listing the number, so that I may have a record.

Best regards.

Sincerely yours,

EOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



The Springs Cotton Mills

FORT MILL, SOUTH CAROLINA

September 17, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We received your letter of September 14 saying you could not be with us on November 8, 1963 to judge the Springs Art Contest.

Needless to say, we are greatly disappointed; but at the same time are hoping that you'll be able to help us in the future. Thank you for your kind consideration.

I would like to reserve the right to contact you early next year for the same occasion.

Kindest regards.

Sincerely,

THE SPRINGS COTTON MILLS

Stephen R. McCrae
Stephen R. McCrae, Director
The Springs Art Contest

SRM:kd

212 Riverside Park
Iowa City, Iowa
September 20, 1963

Dear Mrs. Halpert:

Since I've sent out the same letter to about a hundred commercial galleries in New York I would guess you might have a number of them forwarded to you as you had the one I sent to ACA. I'm trying to track down the Marins not sold by you and I know, for example, that Knoedler, Parke-Bernet, and Silberman have or have had Marins. The letter, as you know, received the oil Sea and Boat in an exchange with the Washington County Museum of Fine Arts. What I have to know is where it is now. It seems strange that museum directors have written to me telling me about that painting being in Hagerstown and it hasn't been there since 1955.

In the last three weeks I've written to three hundred and thirty public museums and art galleries around the country requesting information on possible Marins in their collection and leads on private collectors in their region. The replies are still coming in and I think I'll end up with at least a complete list of the Marins in public collections. I've also begun to amass a certain amount of information on private collections, but nothing close to being complete even if I count the replies yet to be received. I realize that I'm duplicating what I most likely could get from your Marin files, but I can't overlook the possibility of turning up some previously unknown things. Even this possibility I can't check on until I have the opportunity of comparing what I have with your material.

It is unnecessary to say that the most consistent advice I get from almost all is to write you. In this regard, and to avoid the possibility of your office being flooded with letters forwarded to you from other sources, may I have permission to mention in my letters that my work is being done with your knowledge and cooperation? In addition to the avoidance of a certain amount of confusion, and more important to me, is the added authority your name would give my letters. I'm certain this would serve to unlock a number of doors.

note to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

NIC SCHÄFER

Palater

Specialised in reproductions
of old masters

Modern-classical paintings
and portraits

Bank: Nederlandse Handelsmaatschappij.
Harderwijk, Holland

HARDERWIJK (Holland), the 11th of September 1963
33 Wittenhagen, Tel. 03410-2024

Before publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Downtown Gallery,
32 East 51 street
NEW YORK
U.S.A.

Dear Sirs,

Your gallery is one of the painting-sale-stores, that
does not only exhibit, but does sell great masterpieces
as a speciality also.

As it is not possible for everyone to buy an original
Rembrandt, Vermeer etc., a good painted copy might also
be a proud possession.

My force is making copies of old dutch painters. As I
only produce the best work, I am looking for first class
dealers, who are interested in my master-copies.

I kindly ask your attention for the fact, that I am not
an agent (or anything of the kind), but that I produce
the paintings myself. My age is 66 years old. I have
plenty of references in Europe.

I enclose a list of the for the moment in stock being
masterpieces. Every desired masterpiece can be copied
of course. I also paint portraits from photos (type old
masters), so without sitting as a model.

I also possess some colourphotos of my paintings at your
disposal, but the technique is not perfect yet. The black-
white photos will give you a better impression.

I hope, that I will be of service to you; I am looking
forward to your answer with great interest.

Yours sincerely,

Nic. Schäfer

Encl.: 1

BOWDOIN COLLEGE MUSEUM OF ART
WALKER ART BUILDING, BRUNSWICK, MAINE

16 September 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 57th Street
New York, New York


Dear Mrs. Halpert,

Next spring we are planning to hold an exhibition to be entitled THE NEGRO IN AMERICAN ART, the purpose of which will be to show the changing attitude toward the Negro from colonial times to some point in the present century, as yet undetermined. A full-scale catalogue of the exhibition reproducing all pictures and to be designed by Leonard Baskin will be published.

I am writing to ask if you might be able to supply information about pictures which would be pertinent to the subject of our exhibition. I expect to be in New York early next month and would be very glad to have an opportunity to talk with you, if this would be convenient. In the meantime, if you have any thoughts on the subjects, I certainly would be grateful to have them.

With warm regards,

Yours sincerely,


Marvin S. Sadik
Curator

MSS:kr

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Appraisal

September 14, 1963

Mr. Andre Previn
1454 Stone Canyon Road
Los Angeles 24, California

Dear Mr. Previn:

Below please find the current valuations for insurance:

Kuniyoshi	GIRL IN CHEMISE, 1940	Drawing	\$900.00
Demuth	BLUE HAT, 1913	Water Color	1800.00
M.L. Johnson	Dana	FIGURE OF WOMAN, 19th C. Wood	500.00

Sincerely yours,

EGH/tm

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Harcourt, Brace & World, Inc.

757 THIRD AVENUE, NEW YORK 17, N. Y. 572-6000 CABLE: HARBRACE

September 25, 1963

Miss Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Miss Halpert:

Life has expressed some interest in
the show of E. E. Cummings' paintings which
you have considered for October 23, which
is the publication date of his new book of
poetry, 73 Poems.

I wondered whether you are still
planning to have this show, and if so, is
there anything I can do to help in coordinating
the publicity?

Cordially,

HL/sr

Hilda L. Lindley
Hilda L. Lindley

September 28, 1963

Dr. Irving Levitt
24535 North Carolina Drive
Southfield, Michigan

Dear Irv:

In my excitement at seeing so many Detroiters at one time, I'm not quite sure whether or not I had left a Shahn photograph with you, although I have a vague recollection of straightening out the Irvings during dinner. In any event, I'm sure that I didn't mention the vulgar detail of the selling price. Now that I am back at my own desk, I can give you this information. The price is \$7500.00.

I really had a good time in Detroit. It was good to be among friends and to see the Levitts once in their own home territory.

How about coming in to help me celebrate (God help me) our 38th Anniversary Exhibition. The party should be fun. Best regards.

As ever,

EGH/tm

Press Release
September 17, 1963

COMMITTEE TO SAVE THE COOPER UNION MUSEUM

Congratulations, New York!

The Cooper Union Museum, one of New York's proudest possessions, reopened yesterday.

The reopening demonstrates the force of a spirited and articulate citizenry. The President and Trustees had abruptly closed the Museum on July 3, with every indication that the discontinuance of the Museum and the break-up and sale of the collections would follow.

On the heels of the announcement of the closing, the Committee To Save The Cooper Union Museum was formed, virtually overnight, to resist the dismantling of a priceless American heritage. Its embattled opposition rallied the public interest and concern.

The Committee commends the Trustees of Cooper Union upon the reopening of the Museum. But we again call upon all citizens concerned with the arts and the cultural life of New York and the nation to keep vigilant, along with us, to insure that this is not just a temporary measure to allay public opinion, but a step toward a permanent and true

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September 21, 1963

Mrs. James E. Hack, Jr.
Supervisor, Extension Services
The Corcoran Gallery of Art
Washington 6, D. C.

I am so sorry that it was impossible for us to get together to discuss your new project. As I explained, I had made a commitment to the Detroit Art Institute and had to be there at the specified time for the lecture to which I was committed.

Next time would you give me sufficient notice so that I may have the material ready for you for selection. You know, of course, that I am happy to cooperate with the Corcoran Gallery.

Sincerely yours,

EGH/tm

HAROLD O. LOVE
1900 FIRST NATIONAL BUILDING
DETROIT 26, MICHIGAN

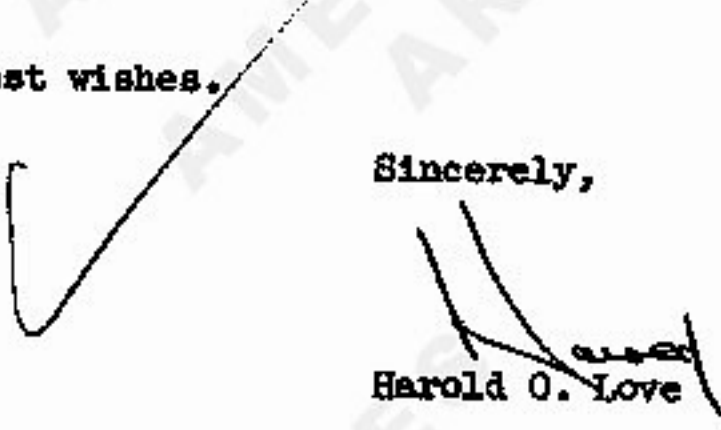
September 27, 1963

Dear Edith:

Thank you for your invitation to the preview reception on Monday September 30th. Unfortunately I shall not be able to be there. Larry and I are coming to New York on the 3rd and undoubtedly will drop in at that time.

Best wishes.

Sincerely,


Harold O. Love

HOL:dm

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

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LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES 7, CALIFORNIA • RICHMOND 8/2194

September 23, 1963

Miss Alice Nash
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Nash:

My letter of September 16 repeated information sent in a letter of September 14 by Mrs. Halpert to Mr. Elliott of this Museum.

To my knowledge, no pieces by Lachaise owned by Mrs. Halpert are as yet in this Museum.

I am sure you are correct in stating only one will be forwarded from Santa Barbara and two are to be sent from New York by Miss Schumm.

I will be out of the country for three weeks, and trust that this and all other problems will have solved themselves in that time.

Yours sincerely,



William Osmun
Senior Curator

WO:ft

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September 23, 1963

Mr. Marvin S. Sadik, Curator
Bowdoin College Museum of Art
Walker Art Building
Brunswick, Maine

Dear Marvin:

It was good to hear from you.

As usual - unfortunately so - we have a lot of reference material even about THE NEGRO IN AMERICAN ART. The first show under that title to be held in New York was at the Downtown Gallery on the unforgettable day, December 7, 1941. Just before, we had a one-man show introducing Jacob Lawrence. This exhibition "The Migration of the Negro from South to North" caused tremendous excitement and the entire series of sixty paintings was sold - one half to the Museum of Modern Art and the other half to the then Phillips Memorial Gallery. Subsequently we had a great many additional one-man shows of the work of Lawrence - until I transferred all the second generation artists to the Charles Allen Gallery. We also gave Horace Pippin his last exhibition. We have the clippings, catalogues, etc. of all these events, but cannot release those records under any circumstances. Thus, if you want to spend some time in a quiet corner, we will be glad to make this material available for study.

Please let me know well in advance when you plan to be in New York. It will be nice to see you.

Sincerely yours,

EGH/tm

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif.

OLympia 7-1549

Sept. 28, 1963

Dear Edith,

Terribly sorry--thought I had sent these long ago. I prob'ly was thinking about the list of photographs and titles, etc. Hope everything else is satisfactory.

Did Morris tell you about the letter from John Baur? He said he would discuss it with you, and try to see Mr. Baur, as of course we have nothing available right now.

Thanks for your good letter. I read the references to the Jewish holidays to Kovarsky, and he loved it. Tell Adele he was pleased that she liked his brochure, and wrote to him. We're going to have quite a big opening Monday night.

Good luck on the show--wish I could be there, too. Give Morris a kiss for me. Also Adele. Tell her I will write soon.

Love, *Harshly*

I think it's wonderful of you to offer haven to Morris in the building--very helpful in every way. He loved the list about "the old girl!"

Sept 26 1911

Dear Mrs Halpern,

Thank you so very much for asking me to your 38th anniversary opening and I do wish I could be in New York then.

However I shall want to see the exhibition and will drop in the first time I'm up there.

Sincerely Yours,

Lallie Lloyd

(Mrs. H. Gates Lloyd)

September 13, 1963

Railway Express International
340 West Street
New York 14, N.Y.

Reference # 3836 DG

Attn: Miss Danaher:

As I discussed with you this morning by 'phone, I am sending a list of the paintings in the crates being held in storage for the Downtown Gallery. These are original works of art needed urgently by the gallery. We have had considerable correspondence concerning this shipment and much delay in obtaining these paintings. I would certainly appreciate your giving this matter your personal attention.

If you need any additional information please telephone me and I will do my best to give it to you.

Sincerely yours,

Alice Nash

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ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

24th September 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

It was my understanding that you wanted the Dole collage shipped to you the end of September, and I am sorry if I misunderstood you. I took it to Bekins yesterday and asked them to get it off to you immediately.

Your visit out here rocked the countryside. Everyone enjoyed hearing you and seeing you, and I do hope you'll come again.

My warmest greetings.

Sincerely,



EB:s

Telephone 969-0685

due to publishing information regarding sales transactions, artists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

Carl Denman
420 E. DeSoto Avenue
St. Louis 47, Mo.

Dear Mrs. Halpert:

Normally I spend a great deal of my time in New York. However, last January I was side-lined with tuberculosis and am only now getting back toward reasonably good health. I am supposed to be one hundred percent cured, though, by the end of the year.

Thereafter I shall be getting to the Big City frequently again, and do look forward to seeing you.

Sincerely yours


Carl Denman

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

September 18, 1963

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES 7, CALIFORNIA • RICHMOND 8-2194

September 16, 1963

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Jim has passed to me your letter about your Lachaise pieces in Santa Barbara. I am enclosing a confirming copy of a telegram I've sent to you today.

When Henrietta Schumm contacts you about pick up of these pieces would you tell her that two are already here? I'd appreciate it, and it would simplify matters if she had this information direct from you.

Sincerely,



William Osmun
Senior Curator

WO:vq

encl.

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

September 14, 1963

Mrs. Melvin B. Black
3370 Washington Street
San Francisco 18, California

Dear Mrs. Black:

I am very sorry that you have been inconvenienced in relation to the delivery of your painting by Tseng-Yu Ho.

While the exhibition closed in Stockholm quite some time ago and the entire shipment arrived in New York, the museum slipped up in filling out the required forms for foreign transport and we have been fussing for four or five weeks in an effort to have the shipment cleared. The moment the crates reach us, we will see that RED CLIFF is delivered to you. Meanwhile, I will communicate with the artist to ascertain what is to be done about the seal, if the matter had not been attended to during her stay in Stockholm.

Sincerely yours,

EGH/tm



308 John Ringling Blvd.

Sarasota, Florida

telephone 388-1357

September 25, 1963

Mrs. E. G. Halpert
The Downtown Gallery
32 E. 51st St.
New York, N. Y.

Dear Mrs. Halpert:

We hope that you had a fine summer, and if winter brings you to Sarasota, we should be very pleased to see you. We have a talented sculptor and a young painter - you might enjoy seeing the work of both.

We should like to, and I know that you want to clear up this \$ 147.50. I have tried to explain that you told us the commission on the drawings was 20%. It was at your suggestion we took the drawings. We cannot now agree to this additional penalty. You know we received no commission on the prints - we charged only for the framing - but since we asked for those, I did not complain. I must tell you now however that the Blind Botanist was returned to us because the customer had seen the Post at another Gallery at a lower figure than we had it. He felt we were not trustworthy, and my explanation that I paid full price fell on deaf ears.

You might be interested to know how we came out. We had a gross profit of \$ 310. Our expenses were over \$ 350. We have no complaints, we are grateful to you for the exhibition. But we cannot agree this extra charge is justified, and we hope that you will understand our position.

Our very best wishes for a very successful year.

Sincerely,

Murray Lebowitz

contemporary american art

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SENSE: positive
 .6687, confidence
 5141, 95, acceptance

TOTALS: 100% (100% of total)
TOTALS: 100% (100% of total)

1400101 1000 1000

[illegible]

no information was received from the Bureau of the FBI
on 11/11/61. The "New York Times" on 11/11/61
reported that the Bureau of the FBI had received
information from the Bureau of the FBI on 11/11/61.

[illegible]

1

[illegible]

ended. I am not at all sure that the artist's estate would be able to provide the information I need.

September 23, 1963

Mrs. Joan Ankrum
Ankrum Gallery
930 North LaCienega Boulevard
Los Angeles 69, California

Dear Joan:

I am enclosing a copy of a letter I received from Mrs. John Gillespie. This is self-explanatory.

Obviously I could not answer as I do not know whether or not Dr. Helm had paid for the picture. Thus, I think it would be best if you communicated with her directly. Her address is 1201 Las Alturas Road, Santa Barbara, California. If you would prefer not to, please give me all the facts which I can pass on to her. The painting is still unsold, but I would like to keep it here now that we have such a superb new stock to go with it. The new oil is really stupendous as are all the pastels. Of course I am delighted that Morris is coming to town and, if you think he won't be uncomfortable, I can let him have a one-room apartment which is vacant. It is comfortable but there is no phone in it. Also, he will be free to come and go as if he were at a hotel and will not be committed to entertain the old girl or to be used as a showpiece for our clients.

Because it was difficult to assemble all the paintings for the show in time to beat the Jewish holidays when all the printers, whatever their faith, become Jews so that they can have a four-day weekend. This year the holidays are on Thursday and Friday, which made a temporary conversion extremely desirable. Thus the exhibition will open on October 1st with a preview party on Monday, September 30th. I hope that I will be able to take a little time to have a professional hair-do and get a new cocktail dress for the occasion.

Incidentally, with all the papers which have accumulated on my desk, I mislaid the information on the two oils. We have the data on THE NUN OF THE SKULL and of course the size, but I would like to have the price on that and the title as well as the price on the earlier example which you shipped at the same time.

Many thanks for being so cooperative in sending the material to us on time. I wish you, too, were coming to New York, but

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September 14, 1963

Mr. John Leeper
Marion Koogler McRay Art Institute
6000 North New Braunfels
San Antonio 9, Texas

Dear John:

So you are complaining! Here I am bundled up in a fall suit. We have had very little summer this year and it ain't lucky to have Labor Day come as it isn't a change of season, it's the beginning of a new season of hard labor for me. Now we're even, kid.

It is very thoughtful of you to write about your "balance". I am patient and will wait until you become a full heir and will explain to my book-keeper that your intentions are honorable.

My very best to Blanche and to you. Come and see me sometime.

Sincerely yours,

EOH/tm

P. S. Confidentially, can you tell me something about Mrs. Leland Marsters Jr., Chairman of the Programming Committee of the Contemporary Arts Association in Houston, who wrote me some time ago regarding an exhibition she's organizing.

- 2 -

ARTIST'S DAUGHTER. The original in wood is owned by the daughter. It was carved in 19 , but in 1957 he had two bronze casts made and is limiting the edition to three. The one we have is the first of the casts and of course he devoted considerable time on this sculpture after it arrived from the foundry, as he likes to make slight variations in each example.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Zeugnisse der Angst in der modernen Kunst

Ausstellung
zum 8. Dermatödtter Gespräch

Sekretariat Dermatödt-Eberstadt,
Heinrich-Delp-Straße 255
Telefon 28865

16. September 1963

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The Downtown Gallery
32 East 51st Street

New York N.Y.
Attn: Mrs. Edith Halpert

Sehr geehrte Mrs. Halpert,

wir haben heute Ihre Leihgabe "The Lucky Dragon" von Ben Shahn per Luftfracht an Sie abgesandt. Wir wären Ihnen dankbar, wenn Sie uns die Ankunft des Kunstwerkes bestätigen würden.

Mit meinen Grüßen verbindet sich nochmals der herzlichste Dank für Ihre so bedeutende Leihgabe

Sekretariat Bernd Krimmel

i.A. *H. Meyer*

(Sekretärin)

September 28, 1963

Mrs. John Gillespie
1201 Las Alturas Road
Santa Barbara, California

Dear Mrs. Gillespie:

I'm so sorry that there has been so long a delay in furnishing the information you requested. I had hoped to hear from the Ankrum Gallery earlier. As you probably know, the original transaction in relation to the Broderson was handled through the Ankrum Gallery, which subsequently sent the painting to us for his one-man exhibition earlier this year. The painting is still in our possession - on consignment. As soon as I receive word from Mrs. Ankrum, I will communicate with you.

Sincerely yours,

EOH/tm

September 20, 1963

Mr. William Osman
Senior Curator
Los Angeles County Museum of Art
Los Angeles 7, California

Dear Mr. Osman:

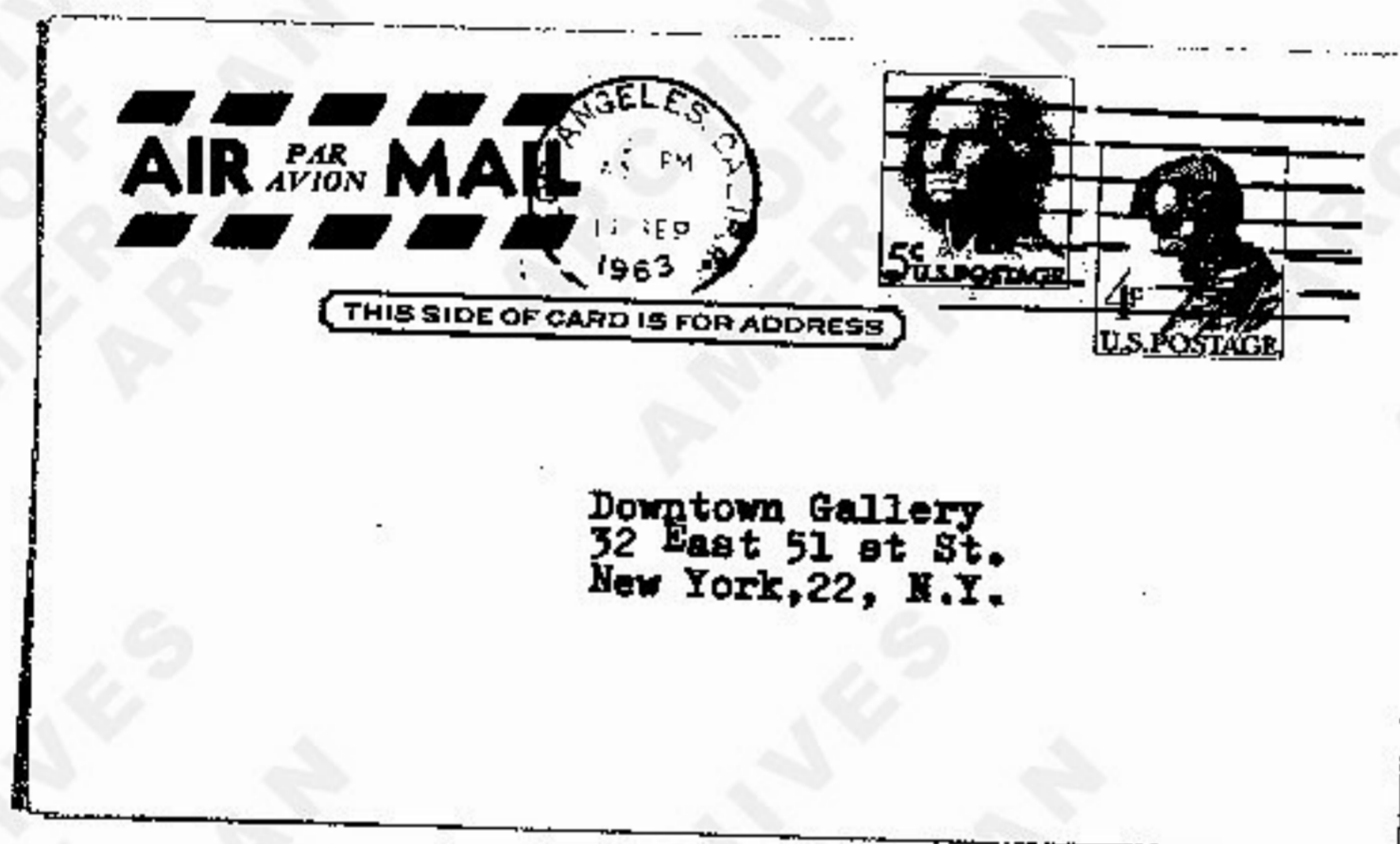
In your letter of September 16, you state that two of the Lachaise pieces are already there. According to our records only one piece was to be forwarded to you from Santa Barbara. The other two pieces are still here for Henrietta Schumm to contact us for the pick up.

Sincerely yours,

Alice Nash

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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The Washington Gallery of Modern Art

1503 Twenty-first Street, N.W., Washington 8, D.C. • telephone: 667-5221

Sept. 25th '63

Mrs. Adelyn Dohme Breeskin
regrets that she is unable
to accept the kind invitation
of The Downtown Gallery
to the Preview Reception
of the 38th Anniversary
Exhibition on Monday,
September thirtieth
from 5 to 7 o'clock

Mrs. Irving Burton

September 23, 1963

Dear Doris,

Happy New Year. I'm about to become the greatest anti-Semite in the world because, since I have returned from Detroit, I have had nothing but disappointments. All the printers have been converted to Judaism, the packers, customs officials, framers, photographers, etc. Our 38th Anniversary Exhibition will open without a catalogue, without an ad, and with unframed pictures. A four-day holiday yet.

And so I am returning to Detroit with fond memories. It was really a delightful visit for me, thanks to you and Irv, who made it so. I can offer you a very high-salaried job as personal dresser, zipper, manicurist, housekeeper and charm-girl. The dinner party was delightful and, all in all, I really had a very happy visit.

With affectionate regards to you and Irv,

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

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September 22, 1963

The Editors
Life Magazine
Time and Life Building
New York, New York

Dear Sirs:

Can you please tell me the name of the artist who did the A+C Spark Plug ad opposite page 17 in your issue of September 20?

For color, design, wit - as well as purpose and meaning, the art work in this advertisement is infinitely superior to that displayed in any of the examples which illustrate your article "Sold Out Art". At least this artist has a definite aim - to reach the potential customer for a legitimate product. Those who perpetrate the so-called "pop art" are using pure gimmick, aiming at the well-known sucker element. They are the rock 'n rollers of the art world and their output has as much artistic merit as the hula-hoop.

I'm quite serious about wanting to know who did the very decent work for the spark plugs.

Very truly yours,

Richard Davies

749 Washington Street
New York 14, New York

REDBOOK MAGAZINE

McCALL CORPORATION

230 PARK AVENUE, NEW YORK 17, N. Y.

MURRAY HILL 6-4600

OFFICE OF EXECUTIVE EDITOR

September 27, 1963

The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Balpern:

Ben Shahn has given REDBOOK MAGAZINE permission to reproduce one of the following three paintings:

1. Liberation
2. Reconstruction
3. Italian Landscape #2

This painting will accompany an article by the Nobel Peace Prize winners. I spoke directly with Mr. Shahn, who gave us full consent on the use of one of his paintings for this purpose, after reading the manuscript.

Mr. Shahn has told me that you have photographs of the paintings. I will need these photographs as quickly as possible, so that I can decide which painting we will use. Because I must meet the engraver's deadline, it is most important that this matter be expedited immediately. It is difficult for me to understand why this matter could not have been expedited over the phone when I called yesterday. REDBOOK will pay \$2000.00 for reproduction rights for the use of the painting, which I feel is a fair amount.

Sincerely,



William F. Cadge
Art Director
REDBOOK MAGAZINE

WFC/dda

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From the **SANTA BARBARA MUSEUM OF ART**

1130 STATE STREET, SANTA BARBARA, CALIFORNIA

September 17, 1963

The Edith Halpert collection, with the exception of Dove, #23, and Lachaise bronze, was shipped to Honolulu Academy of Arts today by Railway Express.

Sincerely

Gertrude R. Egnar
Registrar

September 17, 1963

Mr. James Sirmans
Goodson-Todman Inc.
375 Park Avenue
New York, New York

Dear Mr. Sirmans:

Mrs. Halpert has asked me to notify you to have the
paintings picked up on Monday morning if possible.
She suggests that you contact Sudworth's for the
pick-up and recommends that you use Flying Tiger
Air Freight for returning the ones to the West
Coast. We use for delivery in the area Western
at GE 5-2975. One of the crates used for the in-
coming shipment is on the premises and two are in
the warehouse. I'm sure you will have need of these.

If you have any problem, phone me.

Sincerely yours,

Alice Nash

AN/tm

September 11, 1963

Rev. Anthony J. Lauck, C. S. C.
Director, Art Gallery
University of Notre Dame
Notre Dame, Indiana

Dear Father Lauck:

A propos of nothing, I decided to write you about a painting which I think would be of special interest to you. A photograph and a color slide are enclosed.

The artist who portrayed the late Pope John is Frederick S. Wight, who alternates between his post as Director of the U. C. L. A. Art Galleries and painter and is equally known for the brilliant one-man and group exhibitions he has organized these many years for catalogues which include a "best seller". While I realize that this portrait would be inappropriate as an official symbol of Pope John, I feel that Wight has captured the extraordinary humanistic quality of the great personality of our times. In any event, I wanted you to see this in the hope you would consider it as a work of art and as a rare symbol in your art department. Incidentally I have no business connection with Frederick Wight, but am writing this letter sheerly out of my three-way enthusiasm - Pope John, you, and Wight.

Sincerely yours,

J. S. Hope to hear from you in relation to your folk art exhibition.

EGH/tm

September 28, 1963

Mr. Sheldon Reich
212 Riverside Park
Iowa City, Iowa

Dear Mr. Reich:

I must say you are doing a thorough job. It rather frightens me when I realize that you started out with one hundred letters. Indeed you may use my name in connection with any future correspondence you have about your project as it will, to quote you "avoid a certain amount of confusion".

Frankly, I have no idea what has happened to SEA AND BOAT, but recall that Silberman had the painting some years ago. As for Charles Bittinger, John Jr. gave me his current address, which is 3403 O Street, N. W., Washington, D. C. (I just noticed that you already have his address.) As I recall, Bittinger and Marin were very, very close friends and I'm sure that he will give you some valuable information. As for Mrs. Helm, I understand that she is rather senile and would be of little help. However, it might be a good idea to ask James Foster to help you with an introduction to her and perhaps encourage Mrs. Helm to show you Marin's correspondence, which must be voluminous from what I have heard. Foster was the Director of the Santa Barbara Art Museum and, as you probably know, is now at the Honolulu Academy of Art replacing Robert Griffing. Emanuel Benson, who authored a book on Marin some years ago, can be reached at the Museum College of Art, Broad and Pine Streets, Philadelphia 2, Pennsylvania, of which he is Dean.

As for the Downtown Gallery, I would prefer November to December if that is possible, since I usually take my winter vacation the last two or three weeks of the year. In any event, it will be very nice to see you and both John and I will try to be as helpful as we can.

Sincerely yours,

Eg



ALBANY INSTITUTE OF HISTORY AND ART

125 Washington Avenue
Albany 10, New York
Tel.: Area Code 518. 463-4478

September 30, 1963

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

My Dear Mrs. Halpert:

We are shipping the other Charles Sheeler
within a few days.

Sincerely,

Janet R. MacFarlane
Director

JRM:jp

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September 14, 1963

Mrs. John Prosser
815 Barberry Lane
Lake Forest, Illinois

Dear Mrs. Prosser:

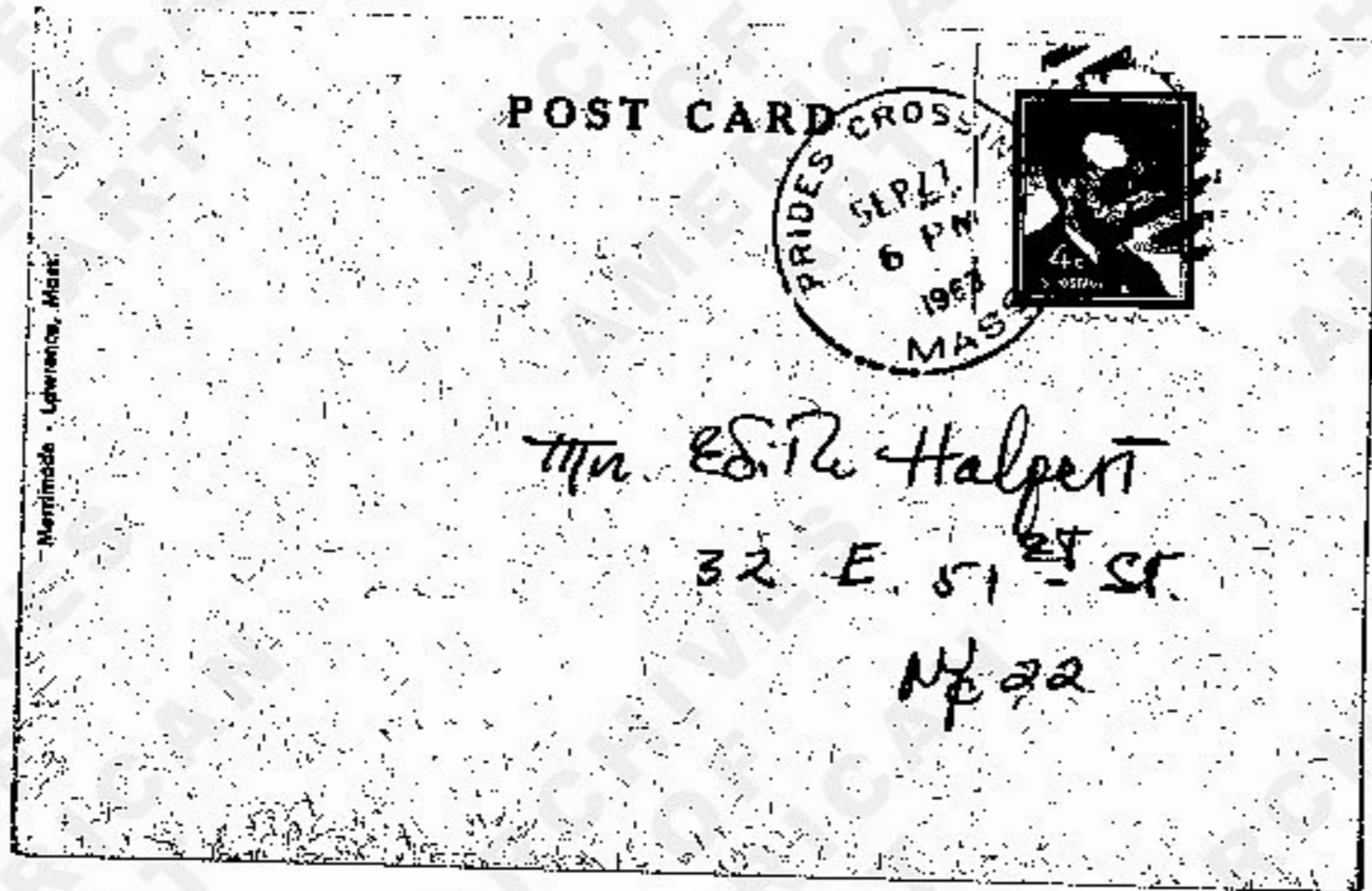
Thank you for keeping me so well-informed about the delivery and condition of the O'Keeffe painting. I was in Washington for several days and found both telegrams awaiting me.

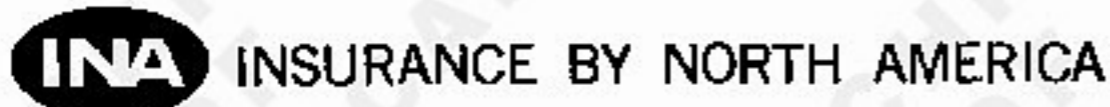
Naturally I am delighted that you and Mr. Prosser are pleased with the substitution and everybody is happy.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.





Insurance Company of North America
Life Insurance Company of North America
2501 Grand Avenue, Des Moines 12, Iowa

September 21, 1962

The Downtown Gallery
32 East 51 Street
New York 22, New York

RE: 162 TR 15304a
Edmundson Art Foundation, Inc.
D/E 3-22-61

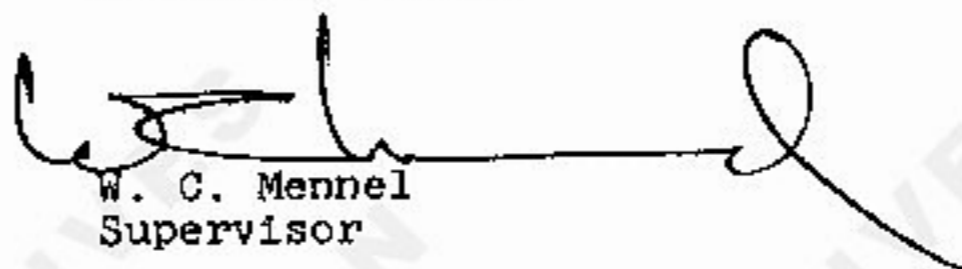
Attention: Irene Gruber

Dear Miss Gruber:

In reply to your letter of September 19, 1962, we enclose
copy of correspondence referred to.

Please expedite Proof of Value at your earliest opportunity.

Sincerely yours,



W. C. Mennel
Supervisor

WCM/vb

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

September 25, 1963

Dear Edith,

Thanks so much for the invitation to attend the opening of your 38th Annual Exhibition. My first inclination was to accept immediately, of course; however, the first draft of my Sargent book has to be ready by Tuesday, and I am afraid that this will mean a grinding week-end. Your various interesting events tempt me to move to New York. By your 50th Annual, I may be there.

Dick Madigan has told me how very much he enjoyed meeting you and talking with you. It is a real pleasure for me to work with him here, and both of us are looking forward to great things in the future—the not too distant future, either, I trust.

Hope to see you sometime this fall; meantime, Ginny joins me in sending our best,

As ever,

Don

Donelson F. Hoopes
Curator

Mrs Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

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essentials are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 26, 1963

Dr. Saul Feigman
R. F. D. # 1
Glen Head, Long Island
New York

Dear Dr. Feigman:

I advised our accountant of your telephone call. He
suggests that you have Mr. Schlessenger write us regarding
the check indicating that the credit should be made in
your name.

Officially yours,

Edith Gregor Halpert

C
O
P
Y

September 23, 1963

Mr. James Foster, Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Jim:

Has the Flying Tiger made delivery to the Flying Bear? I received word from Santa Barbara to the effect that the collection went off some time ago. The consignment invoice is now enclosed for the ton and a half of American art. No doubt the photographs were sent on to you, in the event that my friend Carl Wright wants to reproduce a nitcher. When does the show open? (I just looked it up - November 7th - thank you.) I wish I could be there instead of here, but Mama has to make a living and has to stop gadding around with charming young directors.

It was good talking to you and I was delighted that Page and the offspring, for which I offered to trade part of my collection, are all happy there.

Do write me a long, chatty letter and give me the latest gossip.

With affectionate greetings to the Fosters. Please remember me to Bill McGonagle and, of course, the Griffings, as well as my artist friends and others.

Sincerely yours,

EGH/tp

P. S. Will you be good enough to sign and return the blue receipt copy for our files.

September 28, 1963

Miss Janet R. MacFarlane, Director
Albany Institute of History and Art
125 Washington Avenue
Albany 10, New York

Dear Miss MacFarlane:

Thank you for your letter.

Indeed I recall our previous correspondence regarding
the Charles Sheeler painting and repeat that we will
be very happy to handle the painting for you. Won't
you please send it to us at your convenience and we
can then discuss the details.

Sincerely yours,

EGH/tr

Public Library which elicited
much interest.

When you visit Chicago again
Mrs Halpert, I hope you will
visit ~~the~~ ^{our} studio, I'm sure
you will find much to
interest you and which
would interest New York
gallery patrons.

I expect to be in New York
the latter part of November
and hope at that time to
have the opportunity of
meeting you. I shall bring
some slides of my paintings
and perhaps some small
works along.

Sincerely,

Helen Joy Weinberg

MUSEUM OF FINE ARTS

49 CHESTNUT STREET
SPRINGFIELD 3, MASSACHUSETTS
September 19, 1963

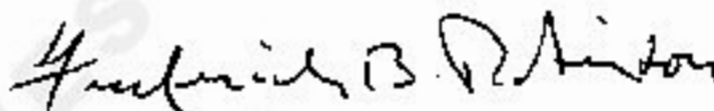
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your good note of the 14th. I look forward with interest to seeing the photographs of "The Woman of Natick" and "The Plague of Darkness." We have tentatively called the portraits we bought from you "A Lady From Pawtucket" and "A Gentleman From Pawtucket;" however, we will keep the term "Innkeeper" in our records and perhaps sometime we may find further confirmation.

With every good wish.

Sincerely yours,



Frederick B. Robinson
Director

FBR:cm

September 25th, 1963

Dear Mrs. Halpert,

I am taking the liberty of writing to you, as I know of your great interest in art.

I recently obtained a copy of Alfred Frankenstein's "After the Hunt", which I have read from cover to cover. Needless to say, I have become a great admirer of Harnett, and have a fine collection of Harnettian reproductions. As a professional musician, and an amateur painter, I certainly appreciate the genius of Mr. Harnett, and was happy that I was able to see Harnett's "The Bard of Avon" at the Kennedy Galleries recently.

The reason for this letter is because I find that on page 6, of "After the Hunt", Mr. Frankenstein states that you obtained a copy of the "Birch Catalogue" which lists all of Mr. Harnett's objects used in his many paintings during his lifetime.

My interest is in one particular object, the so called Roman lamp which appears in "My Gems", and which as you know, also appears in several of Harnett's works. It would be greatly appreciated if you would let me know what the catalogue says about the lamp. I recently acquired my own Roman Lamp, made of brass and of the same type, although not an exact replica. I know that mine is an old whale oil lamp, and would like very much to know just what the Birch Catalogue says about Harnett's lamp. It is curious, at least to me, that the lamp wasn't described in more detail in the book, as it is the only unusual object of all the models I have seen displayed in Harnett's works. I am quite sure that most people viewing it, wouldn't have the faintest idea of what it was, and neither would I, had I not found one in the Village a few days ago.

Hoping that you will be kind enough to let me know the history of Harnett's "Roman Lamp", I shall close. Thank you very much for your trouble, and thanks for your invaluable assistance to Mr. Frankenstein, which helped to make his book so authoritative and informative, not to mention interesting.

Yours truly,

Albert E. Aston

P. S. Among my prized prints is a print of the Harnett which you found, namely "The Faithful Colt".

A. E. A.

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September 14, 1963

Mr. Paul Anbinder
Dover Publications Inc.
180 Varick Street
New York 14, New York

Dear Mr. Anbinder:

When I answered your letter late in August, I was under the impression that I had a copy of every book which carried reproductions of paintings or sculptures we owned. Now I'm back in town, have looked through my library to discover that nothing under that title, published by Helms Press is in my possession.

If it is not too late for publication, would you be good enough to indicate which two of the photographs are credited to the Downtown Gallery and if possible, would you also send me stats of these for reference. I can then supply you with new glossy prints, which will cost about \$1.50 each.

Sincerely yours,

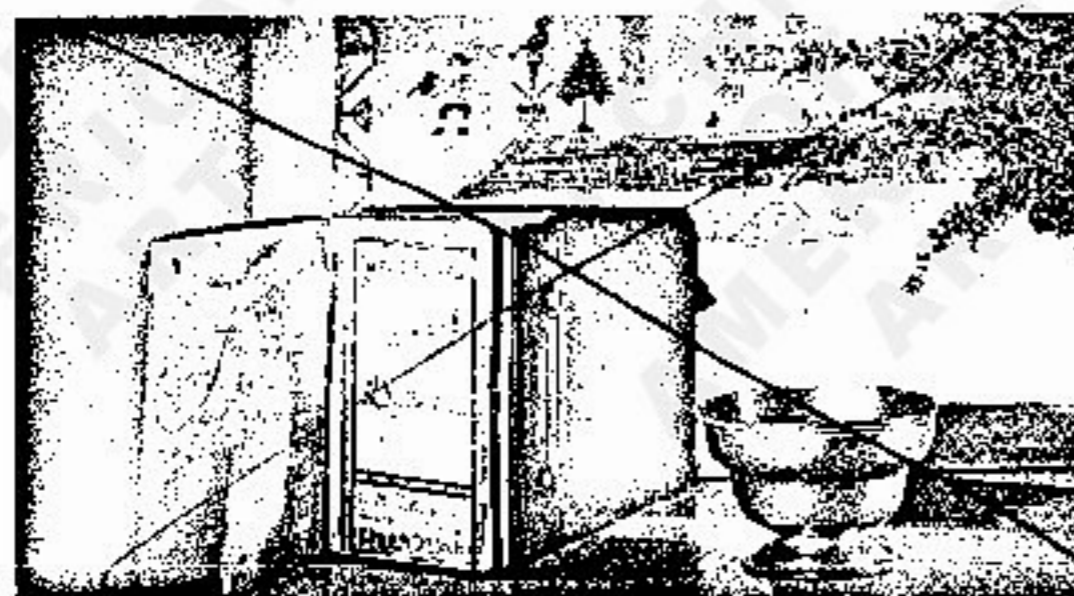
EGH/tm

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.



Above Right: Steel pen drawing in sepia, found in Vermont but probably of Pennsylvania Dutch origin. (Paul Mellon Collection, Courtesy Downtown Gallery)

Above and Center: Two ornamental book plates (Bucks County Historical Society) Below: Book produced by the Sauer Press and pewter bowl. (Author's Collection)



September 19, 1963

Miss Edith Halpert
The Downtown Gallery
38 East 51 Street
New York City, New York

Dear Miss Halpert:

I am the director of Special Events for Birmingham's 1964 Festival of Arts and in this capacity, I am looking for interesting and exciting exhibitions to show in Birmingham at this time.

As far as I know the Downtown Gallery has never shown from its stable in Birmingham. I feel that you who did so much to bring twentieth century art before the American eye could send us many items of great interest both to our students and our collectors. I therefore hope that you will consider showing paintings from your stable in Birmingham during the Festival period from April 24 to May 17. I am especially hopeful that there might be some Scandinavian Art in your stable. (I wonder if you know where any of the work of Anders Zorn might be located?)

If you would be willing to consider this proposition, may I hear from you at your earliest convenience?

Sincerely,


MARTIN HAMES

Address all replies to:
1616 Alameda Avenue
Birmingham Alabama

cc; Mrs Harris Saunders, Jr.

September 28, 1963

Mr. Henri Gadbois
Contemporary Arts Association
6945 Fannin Street
Houston 25, Texas

Dear Mr. Gadbois:

I am very eager to know what decision you have made in connection with your "Three Ages" Exhibition - as we are now working with several organizations in relation to special shows that they are organizing. I do want to make sure that we have the appropriate material for you when you come. Thus I would appreciate a note from you regarding your future plans in this connection.

Sincerely yours,

EGH/tm


MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK

ADMINISTRATION · WILLIAM C. MURRAY, PRESIDENT

September 25, 1963

✓
Mrs. Edith Gregory Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Edith:

Helen and I appreciate very much the invitation to attend the preview reception on September 30, and regret that it will not be possible at this time. We have to be down in New York the following week for a day and will try to come in to see the exhibition at that time.

With kindest regards,

Sincerely yours,

W.C. Murray

William C. Murray, President

WCM/dwc

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Zeugnisse der Angst in der modernen Kunst

Ausstellung
zum 8. Darmstädter Gespräch

Sekretariat Darmstadt-Eberstadt,
Heinrich-Delp-Straße 255
Telefon 7 63 63

26. September 1963

The Downtown Gallery
32 East 51 Street

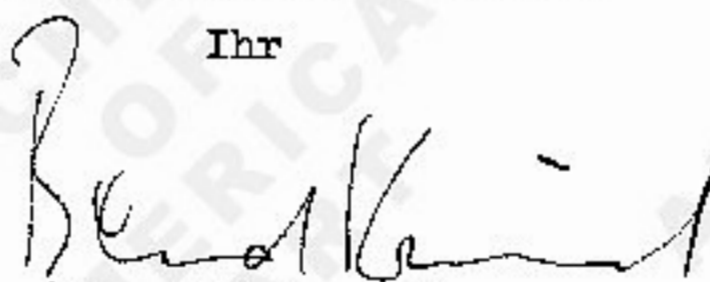
New York 22, N.Y.
Attn.: Mrs. Edith Halpert

Sehr geehrte Mrs. Halpert,

in Beantwortung Ihres Schreibens vom 21. September teile ich Ihnen mit, daß Ihre Leihgabe "The Lucky Dragon" von Ben Shahn von der Firma W.R. Keating & Co., 90 Broad Street, New York 4, N.Y., übernommen wurde. Wir hoffen, daß das Kunstwerk inzwischen bei Ihnen angekommen ist.

Mit freundlichen Grüßen

Ihr



(Bernd Krimmel)

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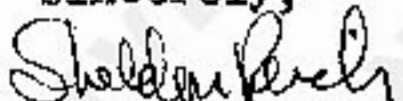
rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

Aside from the purely statistical information I have been accumulating -- to be followed by requests for photographs and detailed information on each work -- I have been trying to establish some important contacts. For example, Daniel C. Rich, Director of the Worcester Museum, sent me a list of some watercolors he personally has on loan from Georgia O'Keeffe and I have just written Miss Doris Bry in an attempt to establish some contact with Miss O'Keeffe. A number of people from Washington, D.C. wrote me about Captain Bittering, described variously as John Marin's half brother, step brother, cousin, etc., and I wrote to him and he seems fairly anxious to talk to me about Marin whom he describes as a "great friend." I've received the names of some people in Maine who knew Marin well and I've written to them -- always with the dream that I'll find some magnificent treasure of unknown Marin pictures. I have also tentatively approached Mrs. Helm concerning access to her late husband's material on Marin. I will have to do the same with E.M. Benson, but I don't know where he is at this moment. Needless to say any help or advice you may be able to offer me on any or all of these problems would be greatly appreciated.

I hope to get to Yale by November and to be able to spend most of the month of December in New York. Any time, however, you feel is more convenient for you for my trip to New York, or if at any stage of my work you think it is important that I come to the city, please don't hesitate to write me.

Please extend my regards to Mr. Marin, Jr.

Sincerely,


Sheldon Reich

WICHITA ART MUSEUM

618 STACKMAN DRIVE • WICHITA 3, KANSAS

September 11, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Wichita Art Museum Advisory Board and several individual friends of the Museum have asked me to write to you to inquire about works of art by American artists now available at your gallery. It is their wish to purchase for the Museum a work or works (paintings, sculptures, drawings, or prints) which would augment our present collection. They did not specify an amount, but I think that it would be best to consider items under \$2,500.00. I also think that they would be especially likely to be interested in an artist not yet represented in our collection, such as Georgia O'Keeffe, Abraham Rattner, Morris Broderson, or Jack Zajac. I am personally most anxious to acquire an O'Keeffe if it should be possible in our price range. Could you send us a few suggestions with photographs?

On another subject, a friend of the Museum, Mrs. S. O. Beren, tells me that when she visited your gallery not long ago you mentioned a very good film entitled "America, The Artist's Eye". Could you please tell me how to obtain it?

Thank you very much.

Sincerely yours,

Richard Grove
Richard Grove
Director

RG/cf

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a vigorous self-expression.

New York of 1914 was not as accustomed to the new movements in art as it is today, and Halpert's exhibition somewhat startled the art circles of the metropolis. Yet even such conservative art critics as Royal Cortissoz and Charles H. Caffin found much that was praiseworthy in his art, and other more liberal critics such as Henry McBride and Elizabeth Luther Carey were highly enthusiastic over his development.

His early academic training has unconsciously contributed greatly to his success. The precision and accuracy in his drawings in this exhibit show how well he had prepared himself in the fundamentals of drawing and design before taking liberties with them. If one encounters in this exhibition representations of objects which disturb them because of perspective or drawing, they may feel reasonably sure that Mr. Halpert's disregard of these things was not only intentional but that it had behind it a sound purpose.

Mr. Halpert believes in the sacrifice of literal interpretation for aesthetic values. He feels things poignantly and expresses them clearly even at the risk of violating now and again old-fashioned conventions. Simplification and distortion are used, however, only when they are needed for emphasizing the structure or accenting the pattern of his compositions. He has this in common with great artists of the past: that he sees things somewhat differently from his contemporaries and therein lies the charm of his pictures and the strength of his individuality. In this small show will be found some of the landscapes that hark back to 1914 and obviously show the influence of Cezanne. Here, too, are some of the interiors with still-life that first brought him public acclaim in the large exhibitions of the East and which clearly indicate the trend of his individuality. Here, too, are such recent figure compositions as that which won the Norman Waite Harris Medal at the Chicago Art Institute last month, and another strong figure composition which has never before been exhibited. The group taken as a whole shows the growth of a well-prepared painter toward freedom and self-expression. Mr. Halpert is still a young man, and with the full maturity of his artistic faculties we may expect from his brush important things.

That this exhibit will be stimulating to his students of painting there is no doubt. It is to be hoped that they will look at it in its true light. It should teach them to go after the substance and not be content with the shadow. It should be pointed out to them that their instructor reached his present competence as a techni-

September 14, 1963

Mr. Thomas M. Maytham
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Maytham:

Thank you for your prompt reply.

You understand, of course, that it is just a matter of routine, to check on one of our favorite paintings and, of course, I am pleased that Perry's intentions are "strictly honorable". I trust he will succeed.

Sincerely yours,

EGH/tm

James R. Mellow
EDITOR

Jack Fader
GENERAL MANAGER

ARTS magazine ARTS

12-14 EAST 46 STREET, NEW YORK, N.Y. 10017

Published by The Art Digest, Inc.
Established in 1926

TELEPHONE: TN 7-4800

September 17, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpert;

Our Yearbook this year will be devoted entirely to the New York art scene with articles and features on the prominent artists, the new talents, the gallery world and recent developments upon the exhibition scene. We have lined up an impressive list of critics and contributors--- including Clement Greenberg, Hilton Kramer, Michael Fried, Donald Judd, Max Kozloff, Sonya Rudikoff, Sidney Tillim and others. The book will, I feel, cover the New York art world in an exciting and provocative way.

One of the artists who will be featured in the book will be Stuart Davis and I wonder if you would have available any color-plates of a recent work by Davis (preferably 1960 or later) which we might borrow for the book. Our printer uses four-color letter-press plates and our page size will be 9 x 12 inches. We are planning for a December publication.

I would greatly appreciate hearing from you.

With best wishes,

James R. Mellow
James R. Mellow
Editor

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September 28, 1963

Mr. William S. Todman
Goodson-Todman Productions
375 Park Avenue
New York 22, New York

Dear Mr. Todman:

What with getting the exhibition out of the way and hanging a new one plus a trip to Detroit, I am rather tardy in my reply to your very kind letter. Do forgive me.

I too was very much impressed with the response to the show. The attendance, as you know, was a record-breaker. I must say it kept the entire staff mighty busy every minute and I - as Jim Sirmans will testify - became a nervous wreck. Not only did people ask millions of questions, but the telephone rang from early morning until midnight, including Sundays. I hope that you found it worthwhile and are happy with the results.

No doubt you know that four or five other organizations telephoned or came in pleading for the show or a substitute. Incidentally, I want to repeat once again that the spot where your picture was hung is generally considered one of the favorite locations in the Gallery as it is seen very effectively by everyone coming down from the floor above for a longer period than in any other spot. I regret that you were unhappy about it.

If the same type of exhibition is held again, I think much more time should be allowed for preparations and certainly for the delivery of the exhibits - and of course for the announcements. The preview ticket receipts were rather disappointing, but I hope that your contribution - which I offered to match - will make our efforts for the Whitney Museum more helpful to their cause, and I hope also that you will drop by when you are in the neighborhood and say hello. It was so nice meeting you.

Sincerely yours,

EGH/tm

GUMP'S

Agencies in:

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BANGKOK
BARCELONA
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LISBON
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MUNICH
PAPEETE
PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

September 12, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

A short note to say hello and welcome you back to the gallery. Hope the latter part of the summer proved somewhat restful for you. It was wonderful having you here in San Francisco even for just a short time.

I have just hired another new girl, and I think she might work out fine. It will be a relief to have someone responsible to leave so I can go to New York in January.

We have been getting the Arthur Dove paintings ready to return to you. Our packer will start working on them tomorrow, and they should be ready to be shipped the first of next week. Believe me, this is one packing job I am watching from start to finish.

Edith, one of my oldest and closest friends, Ronald Menish, will arrive in New York City the 15th of September. Ron is buyer for the Oriental Department, and I know someone you would enjoy. I am sure he will either drop into the gallery or call and invite you for a drink. Hope you can if you have a minute; he is a terribly nice guy.

Will write again when we ship the Dove paintings.

My best love,

As ever,


Helen Heninger
Director
Gump's Gallery

INVOICE

(Paintings in 4 crates consigned to the DOWNTOWN GALLERY)

	<u>TITLE</u>	<u>VALUE</u>
Crate 1	1. The Other Movement (2 panels)	\$ 750.00
	2. Three Peaks (2 panels)	750.00
	3. A Campus	400.00
	4. Disperse	400.00
	5. Rock Among Rocks (4panels)	1,000.00
Crate 2	6. The Power of Silence	250.00
	7. Nature of Leading	300.00
	8. Tear Clouds	50.00
	9 Gather Jade and Assemble Glory	50.00
	10. Chorus (2 panels)	750.00
Crate 3	11. The Temple Yard (3 panels)	500.00
	12. Morning Worship	250.00
	13. In Umbria	250.00
	14. The Gap	300.00
	15. Secrets of Life	350.00
	16. Tsui	350.00
Crate 4	17. At the Sound of Moist	800.00
	18. Fathom	800.00
	19. Away and Over (2 folds)	900.00

Reference number 3836 DCB/L number 2013

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Art Dealers Association of America, Inc.
575 Madison Avenue
New York 22, N. Y.

September 27, 1963

Dear Member:

Enclosed herewith is a formal Notice of the Annual Meeting of Members of the Association which will be held on Friday, October 11, 1963 at 5:00 P.M. at the Projection Room of The Museum of Modern Art on the Fourth Floor of 21 West 53 Street, New York City. (PLEASE USE THE ENTRANCE TO THE MUSEUM'S OFFICE BUILDING AT 21 WEST 53 STREET INSTEAD OF THE MAIN MUSEUM ENTRANCE.)

You may remember that in my covering letter to Members in calling the Annual Meeting in 1962, I recommended the re-election for at least one more year of the Board of Directors which had at that time been serving for a period of about six or seven months from the organization of the Association. I added, however,

"I am firmly of the opinion that the membership on the Board should ultimately be rotated so that every member of the Association has an opportunity to serve *** If my suggestion for the re-election of the present Board is adopted, it would be my suggestion that in future years there be a change in the composition of the Board by at least two or three members in each year so that each year there will be a happy mixture of some continuity and experience and some new blood."

All of the present members of the Board agree with the philosophy expressed in the above quotation. Accordingly, the Board is proposing a slate of eleven New York members - the eight members presently serving as directors and three new candidates - from which the membership is being asked to vote for eight out of the eleven. This gives the membership the opportunity, if they so desire, to eliminate some of the present directors and elect new ones.

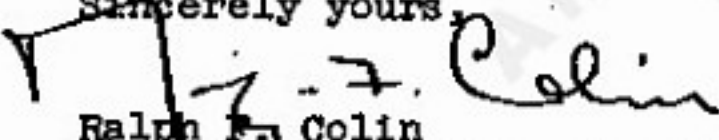
In addition, since the Association is national in scope, the Board decided to increase its size by two and to add to the Board one Boston member and one Chicago member. We realize that it may not be possible for those "out of town members" to attend every Board meeting, but we hope that they will attend as many as possible and so give us the benefit of points of view which may differ from those in New York. It is our expectation to rotate the Board membership among the out of town members in those cities just as we are providing for the opportunity to rotate the directorships among New York members. I am happy to tell you that the two out of town members nominated by the Board to serve as directors next year - Sally Fairweather in Chicago and Robert M. Light in Boston - have both agreed to serve.

ACCORDINGLY, THERE IS ENCLOSED WITH THE NOTICE OF THE MEETING A FORM OF PROXY WHICH MAY BE USED BY YOU IF YOU DO NOT PLAN TO ATTEND THE MEETING PERSONALLY. You should indicate your vote for directors in accordance with the instructions in the proxy and send the proxy to me in ample time so that it may be used at the Meeting.

Each of you has previously been supplied with a copy of the proposed Code of Ethics which was prepared by a Committee headed by Mr. Charles Alan. This proposed Code will be one of the subjects for discussion at the Meeting. In that connection, you may be interested to see the enclosed tabulation prepared by Mr. Alan showing the results of the questionnaire sent out by him to members inquiring as to galleries' relations with artists represented by them.

If any member has any question in connection with the proxy or on any matter in connection with the proposed Meeting, please do not hesitate to communicate with me.

Sincerely yours,


Ralph F. Colin
Administrative Vice President

RFC:j1 w/enc
A735

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September 21, 1963

Miss Hazel Layton
Office of Fred W. Friendly
CBS News
485 Madison Avenue
New York 22, New York

Dear Miss Layton:

Thank you very much for the list of CBS pamphlets containing Ben Shahn's works. I am most grateful for your cooperation and appreciate your taking the time to help me out.

Sincerely yours,

EGH/tm

Edith - if you have any names I can
add to make my list complete, would appreciate! Jim

BOC: FBI MCR WC SW PS Edith Halpert

Bob Austin cc: Mark Goodson
Bill Tatum

Jim Simonson

September 18, 1963

Art Show

Press and performers attending the opening of "Visual Art by
Performing Artists" included:

PRERE

CBS PUBLICITY: Mike Ambrosio and Bill Wernicke, photographer

CBS NEWS: Shirley Wershe

TV GUIDE: Sara Fanta, Charles Keilly and George Joseph, photographer

LIFE: Reporter Chris Wells and photographers Allen and Henry Grossman

TIME: A. V. Baker

NEW YORK DAILY NEWS: Bill Quinn, photographer

NEW YORK POST: Don Kirk, reporter; Artie Fomratka, photographer

NEW YORK HERALD TRIBUNE: Countess Caroline Minkisch-Gratz and Joe
Sugals, photographer

NEW YORK TIMES: Brian O'Doherty

NEW YORK JOURNAL AMERICAN: Constance Woodworth, Charles Van Rensselaer,
and photographer Shelley Gottsman

ASSOCIATED PRESS: Milos Smith and photographers Ed Adams and Hugh Conway

ABC NEWS: Constance

CHANNEL 13: Miriam Siegel and William Hughes

RADIO FREE EUROPE: Peter Erby

NEWSPAPER ENTERPRISE ASSOCIATION: Joan Crosby

TV VAN COAST: Ruth Thompson

SEVENTH FLOOR REPORTER: Trudy Mann

- MORE -

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 14, 1963

Dr. Hugo Cardullo
8 Tilley Avenue
Pompton Plains, New Jersey

Dear Dr. Cardullo:

Thank you for your very nice note containing your check.

There is nothing that gives me more pleasure than learning that a painting we have sold is enjoyed by the owner.

I hope you will come to see us soon.

Sincerely yours,

EGH/tm

September 23, 1963

Mr. William J. Richert
Westinghouse Broadcasting Company, Inc.
122 East 42nd Street
New York 17, New York

Dear Mr. Richert:

When I was in Detroit several days ago, we discussed
AMERICA: THE ARTIST'S EYE and again I was asked how
museums may rent, buy, or obtain through some other
means this series for use in museums.

Since we discussed this previously, I was under the
impression that a special press release was being
sent to the entire museum and university gallery
group. Is it possible to do so, with complete in-
formation as to the method to be pursued? Mean-
while, would you be good enough to write to Mr.
William Wolfenden, Director of the Archives of
American Art at the Detroit Institute of Arts,
Detroit 2, Michigan; to Mr. Richard Grove, Direc-
tor of the Wichita Art Museum, 619 Stackman Street,
Wichita 3, Kansas. These two are urgent and I would
appreciate it if you would write them directly and
soon. Many thanks.

Sincerely yours,

EGH/tm

September 14, 1963

Mr. John R. H. Blum
212 Columbia Heights
Brooklyn 1, New York

Dear Mr. Blum:

John Marin referred your letter to me and I am
writing to thank you for sending the check and
for your expression of pleasure in the owner-
ship of the painting.

I hope you will visit us again soon.

Sincerely yours,

EGH/tm

September 12, 1968



Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you for giving me your time and counsel this afternoon. Photographs are enclosed.

Gallo models in clay, makes a wax impression, casts in plaster in keyed sections, and from the plaster casts in polyester resin. He then reinforces with fiber glass, seams, and finishes. Each step of the process is performed by Gallo, each piece is unique. The material which resembles marble is strong, durable, light in weight, and practical for outdoor use.

Felix Landau Gallery represents Gallo in California (several weeks). Gilman Galleries occupies the glass front two story building originally built for Feingarten Galleries in Chicago. Also represented are Wilt, Seibert, Gough, and Laasaky, all included in the 1968 University of Illinois Biennial. At the time of the Biennial selection, Dean Weller told me that if Gallo were not on the faculty, he would definitely have been included. This was Dean Weller's first view of Gallo's works in polyester resin. A short time later Gallo was promoted from instructor to assistant professor. He was just made head of the sculpture department.

May I have an appointment to show his work? I will phone you.

Sincerely,

GILMAN GALLERIES

Mark Gilman
Mark Gilman
Director

MG/hm
Enclosure

103 East Oak Street / Chicago 11, Illinois / 337-6262

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September 16, 1963

Mr. Ronald W. Miller
c/o David M. Cooper
31 Park Place
Hampton, Virginia

Dear Mr. Miller:

I am so sorry for the delay in my reply. However, the Gallery did not reopen until after Labor Day; then it was painted, making all of our records inaccessible.

Now I'm enclosing the appraisal you requested, naturally listing the actual cost price. Within six months, the figure should be increased, but we are not permitted to make any change within a shorter period, despite the fact that the painting is more valuable than the figure cited.

Sincerely yours,

EGH/tm

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GRAND C
STAT



POST CARD

Mrs Edith Halpert

32 E. 51st ST

*Downtown Gallery
New York City*

September 25, 1962

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona

Dear Mr. Steadman:

In going through my follow up file, I find some correspondence
that passed between us the latter part of July.

As we are now working on our annual schedule, I should very
much like to know your decision in connection with the
Marin exhibition.

I hope to hear from you shortly.

Sincerely yours,

EGH:ms

September 23, 1963

Mr. D. E. Weiss
Whitehouse Manufacturing Company
361 West Chestnut Street
Chicago 10, Illinois

Dear Mr. Weiss:

It was a great pleasure to talk with you the other day and to have the opportunity of answering your questions regarding "the residue".

I have asked our photographer to make prints for us of several Dove paintings, which will be sent to you with all the pertinent data in the very near future. This will give you an opportunity to study the material and, if you wish, to select one or two paintings to be sent for your consideration. As I mentioned, the only responsibility involved is the expense involved in packing, shipping and insurance. It is very difficult to judge paintings from black and white photographs. In any event, I hope that you will be in New York in the near future to see more of the originals so that your acquaintance with Dove's work will make it possible for you to judge the period and style you prefer. I look forward to meeting you.

Sincerely yours,

EGH/tz

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September 14, 1963

Mr. Ford A. Kalish Jr.
Press Liquors Inc.
527 14th Street, N. W.
Washington 4, D. C.

Dear Mr. Kalish:

As you may have heard, there is a new ruling regarding the appraisal of paintings and while I would be very glad to cooperate with you, I must know whether the figure refers to the prospective sales price or to insurance valuation.

If the former, the government ruling requires the transaction to clear through the Art Dealers Association of America, in which instance three photographs of each painting must be sent directly to the Association at 575 Madison Avenue, New York City. If the latter, one photograph of each will suffice, but I may find it difficult to work from a photograph. However, I will do the best I can.

Sincerely yours,

EGH/tm

CBS NEWS

A Division of Columbia Broadcasting System, Inc.

485 MADISON AVENUE, NEW YORK 22, NEW YORK • PLAZA 1-2345

FRED W. FRIENDLY

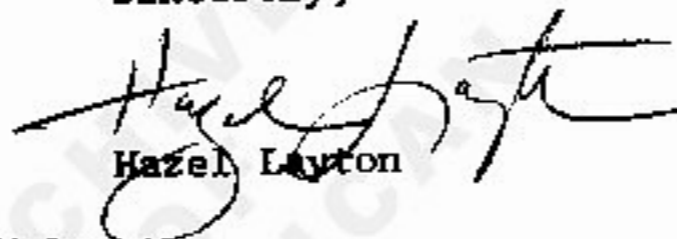
Executive Producer

September 18, 1963

Dear Mrs. Halpert:

Herewith a list of pamphlets published by CBS in which appeared Mr. Shahn's works. I have checked with our art department and have been told that the pamphlets themselves are not available, so I do hope this list helps. Sorry to be so late in getting it to you.

Sincerely,


Hazel Layton

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

att.

- 2 -

the well-advertised Abstract-Expressionist movement, and are now making every effort to obtain examples of this group. Thus I hope that you will show the oils despite the fact that there are so few.

In closing, I want to wish you good luck with the exhibition and hope to hear from you from time to time in this connection.

My very best regards to you and to Mr. Leslie Waddington.

Sincerely yours,

EGH/tm

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September 21, 1963

PO L
Mr. Sebastian J. Adler
Assistant Director
Wichita Art Museum
619 Stockman Drive
Wichita 3, Kansas

Dear Mr. Adler:

As you were previously advised, the Gallery was closed during the months of July and August. I returned to find the greatest accumulation of work awaiting me.

Unfortunately, I have no duplicate copy of the catalogue issued by the Detroit Institute of Art when a one-man show of Samuel Halpert's work was held. However, the following is the text of the introduction to that catalogue:

"Mr. Halpert was born in 1884. He became interested in art at an early age, attending classes at the Educational Alliance in New York. His drawings showed such talent that they were brought to the attention of Jacob Epstein, who has since become noted as a sculptor, and Epstein encouraged him to pursue an artistic career.

After studying at the National Academy in New York from 1896 to 1902, where his work was highly praised, he was enabled through the efforts of one of his instructors, Mr. Carroll Beckwith, to go abroad for study, and the year 1902 and 1903 were spent under the tutelage of Leon Bonnat in Paris. Mr. Halpert remained in Europe for a number of years, travelling in France, Italy, Spain, Portugal, Brittany and England, and adding to his store of knowledge and equipment those forces which have since become so dominant in his painting. As early as 1905, he became an exhibitor at the Paris Salon and the same year had a picture accepted at the International Exhibition at the Carnegie Institute.

He was drawn into the swirl of revolutionary movements, as young art students are apt to be, and when he made his debut in New York in 1914 at the Daniel Galleries, the influence of Cezanne was clearly apparent in his works. He has used the precepts of Cezanne, however, merely as a starting point toward

MoMA

EV

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September 19, 1963

Mr. Alfred Barr Jr.
49 East 95th Street
New York, New York

Dear Alfred:

We have received a request from Brandeis University for three paintings by Stuart Davis for inclusion in a forthcoming exhibition entitled Brandeis University Creative Arts Awards. This exhibition will be hung at the American Federation of Arts from October 15th to November 7th. Would it be possible to obtain from the Museum the Davis painting VISA, 1951 for a period of three weeks? Stuart and I will be most grateful.

Best regards.

Sincerely yours,

EOH/tm

September 28, 1963

Mr. Minoru Yamasaki
1025 East Maple Road
Birmingham, Michigan

Dear Mr. Yamasaki:

Several days ago, I received a letter from Isami Doi, in which he suggested that I mail you a catalogue of our forthcoming exhibition which, you will note, includes two new paintings by this artist. He informed me also that you have the commission to design the West Side Trade Center in New York. I hope that on one of your visits to this city, you will find time to drop in at the Gallery as I would consider it an honor to meet you. I have long admired your architecture and am delighted that you are making this additional contribution to the look of New York.

Sincerely yours,

EGH/tm

Red Austin (1)

Jim Hume

September 10, 1963

MARY HEALEY

PETER LEON HAYES

PHILIP HUGHES

ADOLPH GUNN

ROBERT NELSON

TOM POSTON

ELITE HENNINGSON

ROBERT COCA

JOHN GUNN

ROBERT GUNN

ROBERT PALMER

CHARLES ADAMS

DR. JOHN HENNINGSON

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September 14, 1963

Mr. Carl Denman
420 East DeSoto Avenue
St. Louis 7, Missouri

Dear Mr. Denman:

How thoughtful of you to have sent me the impressive clipping. Both you and I have reason to be proud of our John and the rest of his family, who let him indulge his bad habit and as a matter of fact aid and abet him.

Are you planning to be in New York in the near future? I hope so and hope also that you will let me know in advance so we can arrange for dinner here. It will be so nice to see you.

Sincerely yours,

EGH/tm

The Print Club

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September 27, 1962

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Sirs;

The Ben Shahn prints arrived today and we want you to know that two are wrinkled and creased slightly. They are Profile, and Mask, and I have marked them on the sheet that I am sending you.

Sincerely Yours,

Bertha von Moschzisker

Bertha von Moschzisker
Director

BvM/pp

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September 21, 1963

Mr. George P. Hunt
Managing Editor
Life Magazine
Time and Life Building
New York, New York

Dear Sir:

Your "Editors' Note" this week appears under the head WHY WE PUT THESE TWO STORIES. Don't you think it should have read three? Since you treat with U. S. morality and mores, it seems to me that the feature "Sold Out Art" in the same issue should have been included under that caption.

For a national magazine which, in its earlier days, pioneered in introducing art per se to a large new public, it is unforgivable for you now to aid and abet the immorality that has entered the artworld, namely that of sheer commercialism. To stress this commercial aspect is not only a violation of good taste and integrity but it can also be interpreted as encouraging the assembly-line process and establishing a false symbol of "success" in art. What relation is there, may I ask, between esthetics and sales? Even department stores and supermarkets, which specialize in merchandising have never stooped this low. We are not dealing with cans of soup or coffee nor with household accessories or clothes. We are dealing with what has formerly been recognized as an essential in our cultural life - when the standard of quality was the goal. Yes, this emphasis on sales is as destructive as the vandalism by the "society kids" and the "gaudy barbarism" of the death business criticized so vehemently in your "Editors' Note".

I am grateful that I refused to participate in your art feature when called by a member of your staff.

Sincerely yours,

EGH/tm

and for the purpose of the sale of the portraits to the Museum of Fine Arts, Boston, the sale was made, and the portraits were sold to the Museum of Fine Arts, Boston.

September 14, 1963

Mr. Frederick B. Robinson, Director
Museum of Fine Arts
49 Chestnut Street
Springfield 3, Massachusetts

Dear Mr. Robinson:

I bet you must think that once I got the check, I lost all interest in the transaction. This is not a fact. The archives were in New York and I was in Connecticut, as well as in California. Now I have located the original records.

I purchased the pair of portraits in 1951 and am sure that the information given me at the time was authentic. I purchased these from a picker who had worked for me for some years and was always very exact about the data he furnished. He acquired the pair from a family who advised him that the distinguished gentleman was an innkeeper, rather prosperous, who had a "name artist" make the portraits of his wife and himself on some special occasion. The town where these were found was Pawtucket, Rhode Island. Whenever any owner gave so simple a story, there was no reason to doubt it, as it was only the smart cookies who found a provenance so impressive that the price could be increased accordingly.

As I mentioned before, I had originally attributed these paintings to Rastus Field, but have followed the simple practice of deeming anything anonymous unless I had expert proof. Now, with you and other experts making the same attribution, there seems to be no further doubt.

Mary Black suggested that I also send you photographs of THE WOMAN OF NATICK and another canvas in very bad condition which is tentatively called

I agreed that it might be of interest to you to have these photographs in your archives as well as a pair which is in my private collection. These photographs will follow as soon as our photographer returns from his vacation and will make prints.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

September 25, 1963

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Edith:

Alice and I very much regret that, as I am scheduled to give a talk on our German Contemporary Painting Exhibition at the City Art Museum of St. Louis next Monday, we shall have to forego the great pleasure of being with you at the opening of your 38th Anniversary Exhibition.

With all best wishes for an unqualifiedly successful season,

Cordially,



Director

HWW:egs

ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

September 12, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
34 East 51st Street
New York, New York

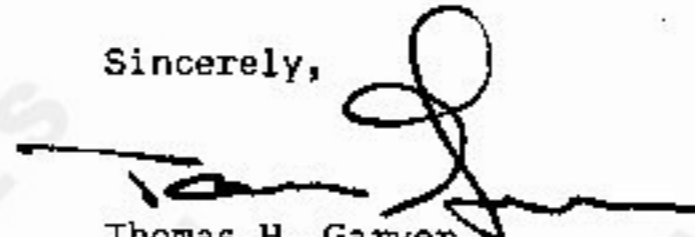
Dear Mrs. Halpert:

This letter will officially acknowledge Brandeis University's insurance responsibility for the works of art to be borrowed from the Downtown Gallery and from your own collection. There are thirty-six paintings, with an insurance valuation of \$223,000. These paintings will be insured from moment of pick up until their safe return to you.

Under separate cover I am returning the several catalogues you lent me in preparing the biographical material. Many thanks for their use -- they were very useful.

The catalogue is well underway and I know the exhibition will be very successful.

Sincerely,



Thomas H. Garver
Assistant Director

THG:cr

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DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

September 19, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I hope you will forgive an aging museum director whose memory has been effected by senility, this refers to my not having a photograph made of my E. E. Cummings oil, "Moon Tree". The painting is certainly available to you and in view of the above I will gladly send it along for you to see if you wish.

Our plans for the exhibition "Signs of the Times" are developing and I am happy to say that Bart Hayes and the Addison Gallery are cooperating in the venture. Bart will use the exhibition following Des Moines. He has agreed to follow through on the Shelbourne collection. The general outline of the exhibition is as follows: section one, Trade Signs and Symbols 18th - 19th centuries; section two, Posters to Billboards 19th and early 20th century (hopefully someone had the foresight to preserve an early billboard); section three, Pop Art.

I will arrive in New York on or about October 24 and will look forward very much to seeing you.

Sincerely yours,



Thomas S. Tibbs
Director

TST/go

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

September 13, 1963

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 21, New York

Dear Mrs. Halpert:

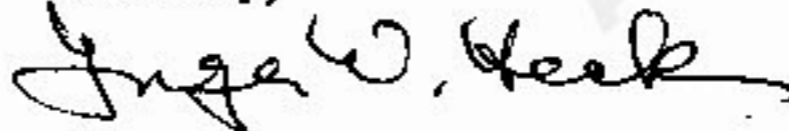
As you probably know we installed an Art Rental Service at The Corcoran in March 1962 which in the 18 months of its existence has proved to be most successful. As an example, from the 276 works of art we had here during the past season, 62 were sold. With the majority of works coming from New York Galleries, it has been most gratifying to help Washingtonians live with works by artists they thought were only something you saw in museums. Naturally we do get the best sales and rental results if we keep under the \$1,000.00 price range especially considering the fact that many people here only know the most important names in American art, have never heard of some of the artists who regularly show in New York, and therefore are unwilling to pay more than that.

I shall be in New York the week of September 16th to make a new selection for the coming season which, already at this time judging from the inquiries, looks most promising indeed. I am therefore wondering if you would be willing to lend us works by some of your artists? I am primarily thinking of the younger group where works in the above price range may still be available.

Since there isn't any time for a reply from you to me in Washington, I shall take the liberty of calling your gallery on Monday or Tuesday to see if and when it might be convenient for someone to see me.

In the meantime, my best personal regards to you.

Sincerely,



Mrs. James E. Heck, Jr.
Supervisor, Extension Services

IWH:ewh

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM 1963 SEP 26 ^{PM} (460)

W. P. MARSHALL, Recipient

SYMBOLS

DL=Day Letter

NL=Night Letter

58 International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

FFA100 (57)MA249

M DMB118 GGN PD DES MOINES IOWA 26 1120A GST

EDITH HALPERT

32 EAST 51 ST NYK

CONGRATULATIONS FOR 38 GREAT YEARS SORRY I CANNOT BE WITH YOU
MONDAY SUGGEST CONTINUOUS CELEBRATION TILL AT LEAST MY ARRIVAL
OCTOBER 24TH

TOM

38 24
(30).

Des Moines Art Center

September 23, 1963

Mr. Carroll Cloar
235 South Greer
Memphis 11, Tennessee

Dear Mr. Cloar:

As we do not retain detailed records dating back more
than ten years, I can just give you the names of some
of the owners.

- 1) BACK OF 417 - Mr. Frank Hurd
- 2) INDIAN BOY, 1952 - Mrs. Donald Dodge
- 3) THE CHILDREN, 1950 - Friedberg
- 4) BLOOD OF THE MAGUEY - Mr. Courtland D. Barnes Jr.
419 East 50th Street
New York 22, New York
- 5) 3 MILLION FOR DECEMBER - Dr. Raymond Meyers
101 Hallem Road
Buffalo 16, New York
- 6) MARBLE PLAYERS - Mr. Robert Sarnoff
- 7) RESTING, 1952 - Mr. Richard Stark
125 East 72nd Street
New York, New York

Wherever we have retained a card on the client, I am
supplying the full name and address.

Sincerely yours,

EGH/tm

2 Helen Joy Weinberg

1611 Touhy Avenue Chicago 26 Illinois Rogers Park 4-6407

Sept. 22

Edith Bregor Halperst
Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Mrs Halperst,

I have been reading about
your exhibition of Chicago artists
and understand you visited
galleries and studios on a visit
here in June. I have not been
able to find out where you
obtained the list of artists whose
works you were told to receive,
but imagine it was the Art
Institute. Their list I imagine
would only have the names
of certain artists who have
exhibited in the Chicago and
Vicinity show. I have never
made that show although

Sept. 28, 1963

The Downtown Gallery, Inc
New York City, N. Y.

Dear Mrs. Harpert,

Needless to say, I am
delighted with Abraham Rottner's
"Rocce del Capo," which my husband
purchased for me on 9/17/63, and
which, thanks to you, arrived on my
birthday 9/19/63, as a wonderful and
beautiful surprise.

Now, for insurance purposes, it is
necessary to have an appraisal. Would
you kindly send statement of value for
\$3500? Thank you again.

Sincerely,
Jennie R. Allen

September 14, 1963

Miss Helen Heninger
Gump's
250 Post Street
San Francisco 8, California

Dear Helen:

It is a little late to write to you, I know, expressing my deep appreciation for all your kindnesses, plus the many courtesies you extended to Adele.

I am still working on my dictation folder and the thousands of other details that have accumulated, but am now reaching the point where I will be relaxed more or less in the near future. The current show is driving all of us nuts, but I do want to help the Whitney Building Fund Campaign. One more week to go, and one more week of seeing a sea of odd, blank faces and hearing gasps of admiration for the name of the so-called artist.

When are you coming east? Do let me know well enough in advance so that I can arrange my time accordingly. It is such fun being with you and I'm so delighted we had a chance to get "acquainted".

With fond regards,

EGH/tm

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Dover Publications, Inc., 180 Varick Street, New York 14, New York

ALgonquin 5-8755

September 16, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I was very pleased to learn from your letter of 14 September that you will be able to help us in obtaining glossy prints for the Dover edition of Henry Kauffman's Pennsylvania Dutch American Folk Art.

The two photographs we will need appeared on pages 59 and 135 of the 1946 edition of the Kauffman book. I am enclosing Xerox copies of these pages to facilitate your identification of the works involved.

I look forward to receiving the prints from you.
Thank you for your kind cooperation.

Very truly yours,

DOVER PUBLICATIONS, INC.

Paul Anbinder

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